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ART AND ARCHAEOLOGY



HALL OF MIRRORS
VERSAILLES

SCENE OF
THE PEACE DRAMA

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FOREWORD



ART AND ARCHAEOLOGY TELLS THE STORY OF "THE ARTS THROUGHOUT THE AGES," AND ASPIRES TO BE THE MOST INSTRUCTIVE, READABLE AND ARTISTIC MAGAZINE IN AMERICA. THE EDITORS WISH THE MAGAZINE TO BE SCIENTIFIC IN STATEMENT, CHOICE IN EXPRESSION, ATTRACTIVE IN FORM, INTERESTING IN CONTENT,—A MEDIUM THROUGH WHICH THE SPECIALIST MAY MOST READILY REACH BY STORY AND PICTURE THE INCREASING NUMBER OF CULTIVATED PEOPLE WHO DESIRE TO LEARN THE BEST THAT IS KNOWN OF THE STORY OF MAN AS REVEALED IN HIS WORKS. WE FEEL THAT ITS FUTURE IS ASSURED BECAUSE WE HAVE FAITH IN THE ENTHUSIASTIC CO-OPERATION OF OUR STEADILY GROWING ART AND ARCHAEOLOGY FAMILY. WHAT THE MAGAZINE HAS THUS FAR ATTAINED IT OWES TO ITS PATRONS AND READERS. WITH THEIR SYMPATHETIC SUPPORT IT WILL MAINTAIN A PERMANENT AND INFLUENTIAL PLACE IN THE WORLD OF ARTS AND LETTERS

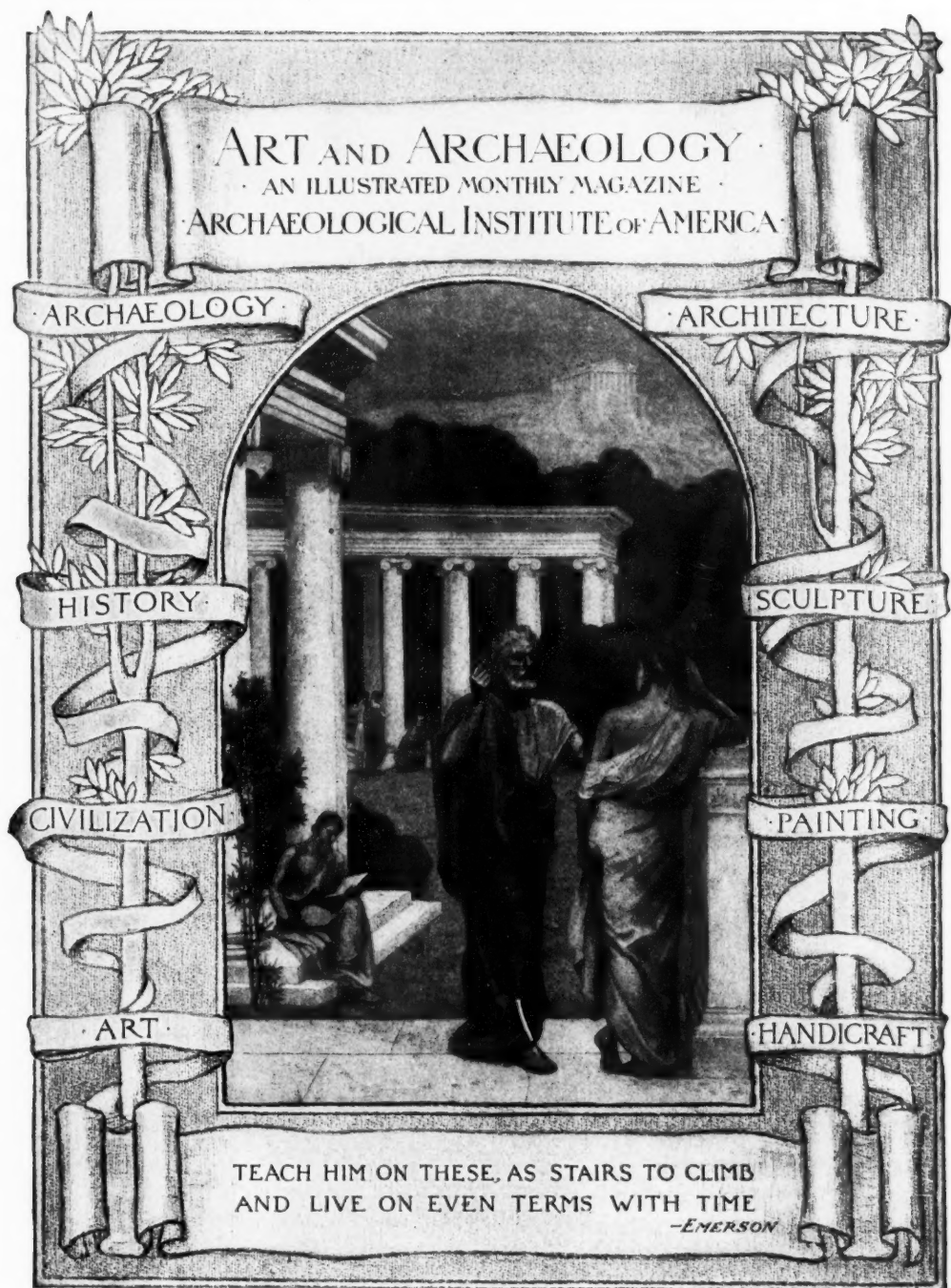




Photo by Arthur Stanley Riggs

Fig. 1. Reims, and the Cathedral of our Lady

Until its bombardment by the Germans, which commenced in September of 1914 and continued intermittently until October, 1918, Our Lady of Reims was the most magnificent and beautiful Gothic Cathedral in the world. Begun in 1211 and completed before the close of the century in its essential details, it was the perfect flower of the popular religious aspiration of the Middle Age, a building so quick with inspiration to the zealot, the artist and the architect that it will live for all time, however great the ruin the German has inflicted upon it. To the north, beside it, may be seen the palace of the Archbishops of Reims. Today, for more than a mile and a half on every side of the Cathedral, the city of Reims is a blackened ruin, its rare old houses and Roman remains ruined, its factories shattered and silent, its population scattered to the winds.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VIII

JANUARY-FEBRUARY, 1919

NUMBER 1

GREAT CATHEDRALS OF THE WAR ZONE

I: NOTRE DAME DE REIMS

BY ARTHUR STANLEY RIGGS, F.R.G.S.

Author of "France From Sea to Sea," "With Three Armies," etc., etc.

*Entre, o peuple! Sonnez clairons! Tambours, fanfare!
Le prince est sur le trône; il est grand et sacré!
Sur la foule ondoyante il brille comme un phare
Des flots d'une mer entouré.
Mille chœurs des airs, du peuple heureux image,
Mélant leur voix et leur plumage,
Croisant leur vol sous les arceaux;
Car les Francs, nos aïeux, croyaient voir dans la nue
Planer la Liberté, leur mère bien connue,
Sur l'aile errante des oiseaux.*

—Victor Hugo.

REIMS, Laôn, Noyon, Soissons and Amiens — what memories, what historical and archaeological suggestions do not these cathedral cities in the war zone in northern France evoke! And how excellently, too, do they illustrate the principal classes into which French cities naturally fall. With the havoc wrought by the war has come the utter devastation of Reims, the ruin of Noyon and Soissons, the slight damage of Amiens, and the fortunate escape of Laôn intact from the fate that Teuton savagery metes out to beautiful and lovable old towns from which it is

driven away. The present notes on Reims, followed by three other articles, will endeavor not merely to describe the features of the great Cathedral in each city, but also to give more or less clearly criteria for comparison and judgment of the artistic value and archaeological interest of each.

Of those French cities which have retained their purely vicinal significance unaltered through all the centuries, save for the increased importance given by the greater manufactures and commerce of today, Reims is the most striking example, among the towns we are considering, smashed into a blackened pile of sodden ruin though it be. And of those other cities whose business has died, whose glory has departed, whose silent and mostly deserted streets breathe sadly of the past, Laôn and Soissons furnish exemplars not to be surpassed anywhere in France. The

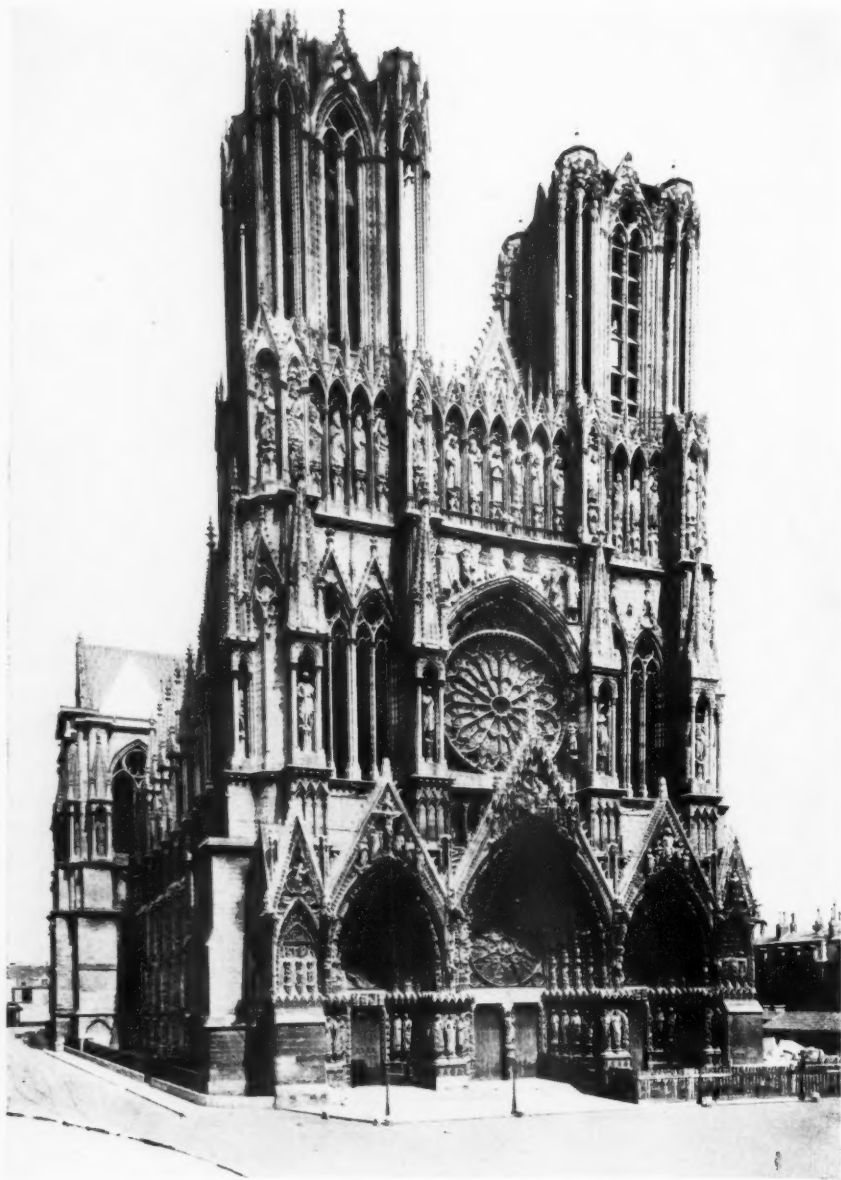


Fig. 2. The Western Portal and Façade of Reims

The effect of this towering façade was almost overpowering, and what the further effect would have been had the twin towers been crowned with the spires originally planned, we can only imagine. Nevertheless, the façade offered the most splendid example in the world of the unfolding of the Gothic idea, even though it was weakened somewhat by the opening up of the towers with enormously lofty windows in their second stories. Nothing, however, could excel the majesty of the three deeply recessed portals, lineal descendants of the more ancient narthex, the beauty of the rose-window above (exactly the same width as the nave itself), and the elegance of that statue-crowded gallery which completed the façade below the airy towers. Unfortunately, it was almost impossible to obtain a good view of the Cathedral because of the buildings which have crowded up close to it.

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third class is typified by Noyon and Amiens—towns not yet wholly dead, towns gilded with the vestiges of their one-time glory, yet so far removed from the bustle and clamor of present-day life that they seem more like echoing sea-shells than live creatures. Sharp as the distinction is between these ancient cities, the war has curiously united them in our minds in interest, and made us grateful that at least two—Amiens and Laon—can now never be destroyed by the German.

Before any detailed study of these Cathedrals be made, it seems necessary to warn the lover of beauty that the true Gothic must be approached in the spirit of "the play's the thing." One must not look, in these noble French structures, for exotic magnificence and ostentatious display of any beauty not properly a part of the edifices themselves. The naked bones of the true Gothic Cathedral stand pridefully unadorned for the most part, confident in their sheer bodily beauty and proportion as their *raison d'être*. And while perhaps the Gothic Cathedrals of France lack the essentially human note, their noble design and pure aesthetic harmonies more than poise the balance. In consequence, I should say, the spirit of the French—and I use "French" instead of "Gothic" advisedly—Cathedral is one of calm and sacrament, its atmosphere that of worship undisturbed, with every detail of the vast edifice a materialization of the essence of praise. And this is so, notwithstanding the French churches and cathedrals of today are the property of the State, not of the Church.

Everyone knows that, for more than seven hundred years, Notre Dame de Reims, the master work of Robert de Coucy (commemorated for his achievement by the Rue Robert de Coucy,

which runs along the northern side of the structure) and other master-masons, stood serenely above the busy, throbbing city—a calm, untroubled spiritual guardian. Two centuries and more rolled past its massive doors before Columbus discovered the New World, and dealt parts of the Old a blow from which they never recovered. It stood unmoved through the slow decline of Venice. The Terror swept over it and was gone, and it stood there still, too mighty, too precious, to be harmed. War raged all about it, from almost the time it was begun, about 1211—the year before the Moorish power was crushed in Spain at Navas de Tolosa, and Europe was definitely swung to the side of Christianity forever—and still its builders and decorators and beautifiers went placidly on with their creative work undisturbed. It waxed fairer and more beautiful. Kings came to be crowned within its sacred precincts, and the bare fact that they did so seemed a clear patent of royalty, since every one so crowned was not only heir to the throne, and a true Frenchman, but his "divine right" was never questioned. The Cathedral became a living organism, something that neither political strife, nor war, nor ordinary changes could effect, save to make it the more beautiful and the more beloved. It remained the supreme creative monument of the most creative of the centuries, the thirteenth, the triumphant and harmonious fortissimo of the Gothic, forever an inspiration to art, until, in September of 1914, the German savage decreed its destruction, and the senseless crumping of the German guns on the hills eight miles beyond the city knelled its doom. No more today can the Frenchman look proudly upon the perfection of his greatest ecclesiastical monument; no more



Fig. 3. The Choir and Nave of Reims Cathedral, Looking Westward Toward the Principal Entrance

The nave was at once bold and free and light, and presented an aspect of perfect regularity and unity. The side walls, divided into three sections, after the usual custom, showed a beautiful, if very simple triforium. Though the lower windows had been replaced long ago by clear glass, the magnificent forty-foot rose and the thirteenth century clerestory lancets remained in all the glory of their ancient colors until the bombardment of 1914 et seq. About the front door may be seen the seven ranges of niches, with their accompaniment of elaborate carving. The subjects on the right are the life of John the Baptist as the forerunner of the Messiah; on the left are shown the realization of the prophecies and the infancy of the Christ. The elaborate carving of the column capitals is unusually rich, nervous and animated.

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can he picture to himself that vivid day of the fifteenth century when, at the most vital of all the coronations that occurred within its tremendous chancel, the very life of France was saved and made strong—that epochal day when Joan the maid stood banner in hand and shining in her armor, beside the slug-gard Charles VII.

Today Reims Cathedral is a blasted, ruined shell. Infernos of fire have swept through its parent city, through it. The huge towers are shot through and through, the vast interior with its marvellous carven wood is a blackened cinder, the glorious glass of those ancient windows, jewelled segments of the dawn and the sunset, lies in splintered fragments among the stinking débris on the floor, and the great piers at the crossing are so damaged that the entire structure may collapse at any time; while the exterior, than which no nobler or loftier expression of the Gothic ideal ever was conceived, is battered and torn and scarred, the statues disintegrating where they are not shattered, the placid beauty and almost supernatural charm that endured so long, melting away bit by bit. Reims the beautiful, Reims the lovable is not!

There is a fund in our America—in Chicago, I believe—for the restoration of Reims when the war is over. Restoration! How can we of today, whatever our intentions, restore any treasure of the past? Where is the harmonious coöperation between our guilds to make such a momentous work possible? Is there a man today so blind that he can imagine the stone-masons and the plumbers, the carpenters and painters and glass-workers, members of Unions every one, working together from dusk to dusk in complete trust and amity, each man confident that not only is he himself working for the glory of the

God who made him, but that every man of his fellow toilers is doing the same thing? And on the technical side in one instance alone, who is there who believes the glass-maker of the twentieth century can produce glass, the secret of whose manufacture is lost; glass whose glorious deep blues and rich crimsons were not altogether made by man's hands, but are partly the work of Nature in etching the glass through the centuries with the acids in the air, and fixing upon it a film no human mind could counterfeit? Restoration is idle to dream of, but we can see the beauty that was there, live again in the past for a moment, and give glory to the France that produced it, that defended it with her own blood when the last coming of the vandal Hun smote at her most precious treasure!

If we go back to the beginning of the Gothic school of architecture, we find that the most glorious period of French architecture focussed in two reigns: those of King Philippe-Auguste, from 1180 to 1223, and of King Louis IX, Saint Louis, from 1226 to 1270. During that period of ninety years by far the greater number of the famous Cathedrals were in process of construction, and the Gothic was developing as the most remarkable and the most national expression of human genius in ecclesiastical or religious architecture that had been seen since the days of the Doric temples of Greece. While Philippe-Auguste sat the throne, Laôn was begun (1160), Notre Dame de Paris (1163) came into being, Chartres was largely rebuilt (beginning in 1194), and Troyes, Mantes, and last of all, Reims, sprang into being as the spontaneous spiritual combustion of a people who believed and proved their belief, that building these great houses of worship was justifying their existence and praising their

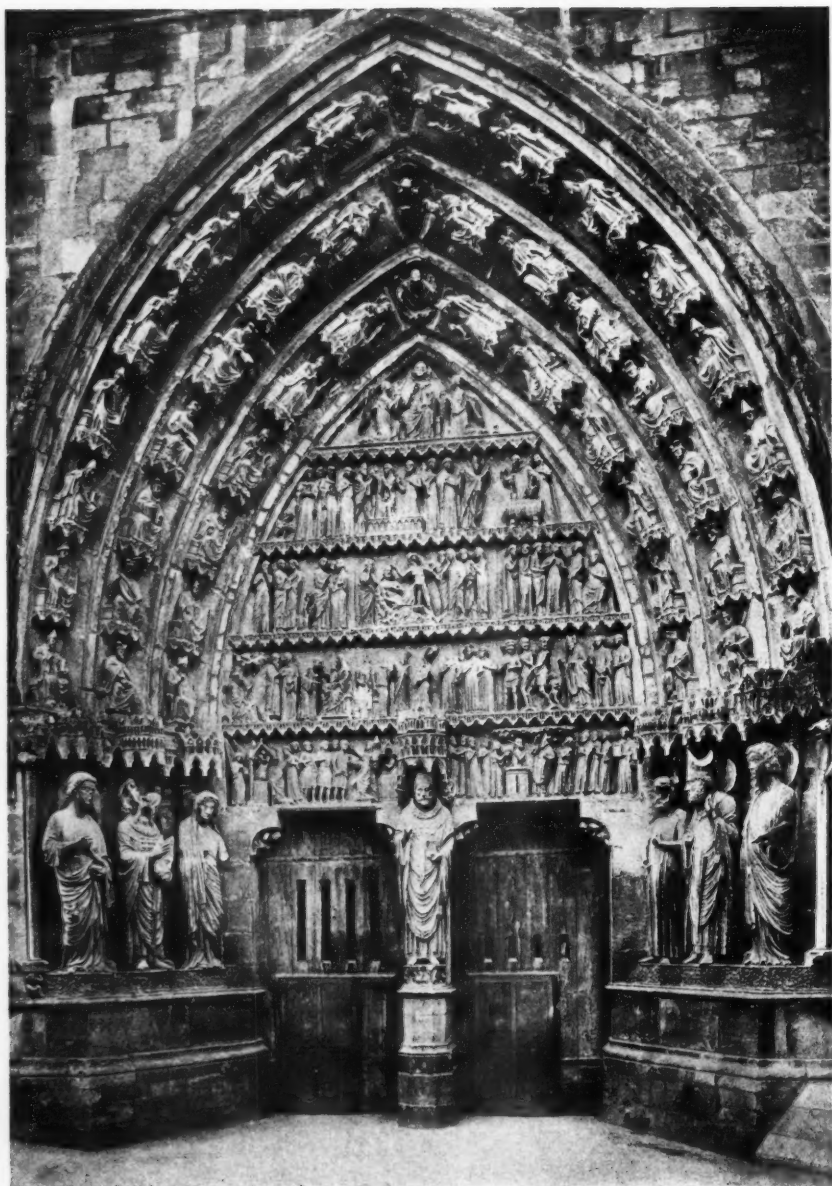


Fig. 4. The North Transept Door of Reims

The north transept door, though it was richly decorated, was more sober and not so overloaded with either figures or tracery as the western portals. The figure on the trumeau, or main pillar, is believed to be that of St. Sixtus, the first bishop of Reims, blessing the entering worshippers, though his garb rather indicates the likeness of a Pope. The portal as a whole concerns itself mainly with the lives of Saints Rémi and Nicaise. The latter stands at the left, holding his severed head in his hands, indicating his martyrdom by the sword. The central figure to the right is St. Rémi, and the figure on his right is said to be that of King Clovis. Above, in the magnificent tympanum, St. Nicaise is shown meeting his death at the hands of the Vandals (lower panel); directly opposite recurs the familiar story of the baptism of Clovis by St. Rémi.

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Creator. We cannot, therefore, wonder so much at the beauty and richness of these edifices, since they expressed the popular desire and aspiration, as that the solidarity of the people endured for so comparatively short a time and has had no resurgence since.

The cornerstone of Reims was laid in 1211, and the choir, nave, transepts and western façade were all practically completed within the century. The Romanesque or monastic type of architecture was the development of purely ecclesiastical art, and matured very slowly. The castle architecture of France, the work of the feudal lords, modified and developed in its turn by circumstances and locations, was also of slow growth. The communal or Gothic style—it should be called the French style, since it both originated and reached its perfection in France—differed from both in that it was the sudden flowering and perfection, in the brief period already mentioned, of the popular consciousness of newly won place and power in the world. It developed not alone in one region, but throughout France, away to the south as well as in the north. Like the people it represented, it did not follow traditional rules nor set phrases; it possesses flaws; it has personality and enthusiasm and deep originality. Its wholesome conservatism was marked by no radical changes nor innovations until after the great spiritual impulse that led to the building of most of the Cathedrals had vanished, and architecture had become degenerate.

The rearing of a cathedral was a crusade, the actual work of building intermingled with religious ceremonies, while the space where the structure was to rise was clustered about by the encampment of the faithful from every section, nobles as well as commons,

and the building as it rose crystallized in stone and glass and oak this remarkable communal impulse toward giving Faith tangible form. For that reason, probably more than any other, the structural and aesthetic problems of the Gothic were intimately connected: both dominated by a high purpose which made them practically one.

As a general rule, beauty in engineering implies the perfect performance of the thing for which the work was made. That is, a shotgun has beauty in that its very shape and size and weight indicate the effectiveness of its shooting qualities. A bridge is beautiful when it suggests by its form and the solidity of its masses the safe carriage of traffic and enduring resistance to the river's floods. In art, *per contra*, beauty means the expression of pure emotion—painting, music, poetry. In the case of the French Cathedrals, however, the people gave their spiritual emotions form in works of tremendous engineering. Naturally, then, the engineering problems had to be harmonized with the aesthetic issues of ornament and decoration.

How this was accomplished makes the detailed description of Notre Dame de Reims a fascinating study. Unfortunately, within the limits of a magazine sketch, it is hardly possible to do more than point out the results of the work itself, to throw the spotlight upon the façade, for example, with its intricacies of carving and portraiture, upon some of the doorways and windows and columns, the reasons for whose existence occupy portly volumes of technical dissertation.

About the middle of the last century the great French archaeologist and architect, Monsieur Viollet-le-Duc, wrote of the Cathedral of Reims in his *Dictionnaire Raisoné*: "*Cet édi*

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Fig. 5. The Souls of the Blest Brought to Abraham's Bosom, North Side-Door

In this other panel, the combination of fancy and realism was most striking; the figures of the redeemed and the saints life-sized until ready to be taken to the patriarch's bosom, and then instantly transformed to a suitable diminutiveness. The delicacy and sureness of this work rank it with the very best here at Reims, executed during the latter half of the thirteenth century, which attained a creative and technical mastery worthy of comparison with the Golden Age of Greece, when Pericles was at the height of his glory. In fact, nowhere else in the whole course of the Middle Ages does the glyptic art rise to anything like the same heights of purity and power, and the sculptures of Reims are the highwater mark of French, or Gothic, sculptural genius.

fice a toute la force de la Cathédrale de Chartres, sans en avoir la lourdeur; il réunit enfin les véritables conditions de la beauté dans les arts, la puissance et la grace." And it has all the force of Chartres, without its heaviness, while as for its combining the true desiderata of beauty in the arts, "power and grace," no Cathedral edifice anywhere else in the world could be compared to it for both intrinsic beauty and solid sanity of construction. Both Street and Simpson lay especial emphasis upon the construction as perfection itself, and the

latter adds that the Cathedral perfectly withstood time because of the "absence of false bearings . . . At Reims the builders played no pranks."

The western façade was and—as the ghost of itself today—still is utterly satisfying, even though its effect is weakened a little by the unusual opening up of the two great towers by means of the lofty windows in their second story. Nothing, however, could excel the majesty of that triple portal, in whose canopied niches more than five hundred saints and angels and prophets stand

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Fig. 6. The Punishment of the Damned, from the Opposite Panel

The same method of representation was carried out in this opposing panel as in the previous one. The damned being dragged to the torment in a chain include a king, a bishop and a monk, "undoubtedly," a French writer declares, "for moral reasons"! The habit of the mediaeval artisan of caricaturing his enemies and the Pharisees in wood, stone, lead and glass whenever he had the opportunity, makes one wonder whether the heads gracing the figures of the king, bishop and monk are portraits of persons who had somehow incurred the sculptor's enmity. The group to the left, of an angel and two women, is inexplicable, but it certainly suggests that the sculptor may have believed in probation after death.

to yield welcome to the faithful; nothing could be more splendid than the enormous forty-foot rose window above, or more elegant and suggestive than the gallery that sweeps across the front, crowning it just below the mighty twin towers.

The building as a whole, and many of its sculptured features, have a rich and curious symbolism we of today are too prone to overlook in our gawping admiration of the material beauty, or in quarreling over the more abstruse technical points of construction. We

need, accordingly, to get back to the humanities—to be reminded of what the Cathedral and its parts were to the people for and by whom it was built, rather than what we see in it for ourselves. In the century before Reims was built, Hugh of St. Victor wrote in detail of this ecclesiastical symbolism, and enumerated the essential parts of it in his "Mystical Mirror"—"The material edifice in which the people came together . . . signified the Holy Catholic Church which is builded in heavens of living stones. . . . The towers be the

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prelates . . . who are her wards and defence. . . . The cock which is placed thereon is the company of preachers which do stir up the sleepers to cast away the works of darkness, crying, 'Woe to the sleepers! Awake thou that sleepest!' . . . The door is Christ, of whom the Lord said in the Gospel, 'I am the Door.' The pillars be Doctors, who do hold up spiritually the Temple of God by their doctrine, as do the Evangelists the Throne of God." We know also the symbolic inclination of the axis of the choir in many noble churches, indicative of the bowing of Christ's head in the crucifixion agony. The altar was often referred to as the head of Christ, and the apsidal chapels as the circumambient glory of nimbus which crowned Him.

In addition to the general symbolism of a purely ecclesiastical sort, there developed rapidly a sort of local symbolism or realism based upon tradition, which crept deeply into the spirit of the "universal revelation", and as the faith waxed mighty, it drew its sustenance direct from what we might call the *genius loci*, thus becoming more and more definite and locally significant, as the sculptures of St. Remi exorcising the devils from Reims. Moreover, owing to the flexibilities and humanity of the Gothic style, every Cathedral had its own personality in physiognomy. As characteristic as the ancient Doric temple, it was yet individual where the former was typical, with dimensions not to be predicated from the measurements of a single column. In the case of Reims the façade was not completed until the close of the thirteenth century, when the style had expanded and lost some of its virility in a maze of soaring ornament which masks the massive strength and almost conceals the horizontal lines

of the huge pile beneath its overabundant richness.

This façade is a typical and more than extraordinarily beautiful example of both the subjects and the manner of Gothic sculpture. The art of the stone-graver suddenly blossomed out from its previous patient following of stiff and archaic tradition, into a conspicuous fidelity to living nature. It is not so much the figures themselves, however, though they were mightily changed, as we shall see in a moment, but the new complexion and purport they have with relation to the structure they adorn, that counts. As the Gothic architect triumphed signally by his transmutation of the mighty motionlessness of the Romanesque into the new system of nicely calculated and opposed forces, vertical as well as oblique, it was no small part of his task to impregnate the sheer engineering with fascination and aesthetic loveliness. Hence the statues and figures that fairly crowd upon Gothic façades, especially at Reims, with their inseparability from the building, and the scendent effect they give the towering mass.

Unity in style there is practically none. Each man fired the block of stone upon which he worked with his own overflowing spiritual vitality and imagination. This applies, moreover, not only to the faces, but to the very attitudes and draperies, both of them flexible and gracious, with a willowy, juvenile suppleness of arrested motion that is very appealing. Many of the visages are strikingly personal as well as representative, instinct with such an eager, fervid aspiration that one wonders if the insensate rock from which they were hewn did not somehow, under the magic of the carver's hand, manage to absorb and incarcer-

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ate within itself the vital spark we so plainly behold. The whole vast collection of statues is a vivid lesson in the emancipation from tradition the Gothic sculptor allowed himself. He was absolutely unloosed from the conventions that for centuries more held his brother artist of the brush down to a formalism that was lifeless and cold. And while not all the sculptors of the new era were geniuses, they every one blazed with a creative vigor and zeal until their day unknown.

The huge triple portals—descendants of the ancient narthex—with their ramplike, sloping sidewalls and enormous tympana, and the long upper galleries, gave sculpture an opportunity for development such as it had never had before, and inspired it to an elaboration of Biblical history and myth, and sacred tradition. Usually the figures hark back to the same themes: man's fall, his redemption, the resurrection of the dead, and the terrible final judgment, with its accompaniment of the joyous reward of the saved and the burning or boiling of the damned. To a world that with but few exceptions could not read its A B C's, much less the scriptures, here was the full tale and moral, lightning-clear. The ignoramus could comprehend what his priests said about a miracle when it was worked out for him in statuary on the churchly walls. He could remember and perhaps profit by tradition affecting his own city, when he could look up and see St. Remi exorcising the devils who had burned the town. Correspondingly, the mediaeval beholder was the more readily able to grasp the significance of the sacred story for the rest of the human race by having it clear in still-life before his very eyes.

On the left or northern portal of the façade we find a curiously mingled se-

ries of stories: the conversion of Paul, a host of patron saints of the Church, arts and sciences and guardian angels. In the centre doorway the Virgin maternal is the dominant figure, both on the pier and in the upper sections. The southern portal discloses St. Paul again and a vivid, stirring Last Judgment. Above, in the centre, the great rose window, with its panes "a wall of jewels gushing light," is gabled and framed by a vast arch under whose canopies are more wonder figures; and still higher up the huge gallery with its amazing effigies of the kings reaching from tower to tower. Certainly if it be admitted that one of beauty's essentials is "the vital expression of vital energy in organic things" and their dominance over other members naturally passive or lacking in power, as Ruskin remarked, this façade is one of the most beautiful master works in the world, since every line of it, every little carved detail, is alive with the best intellectual vitality of the century that produced it.

Within, especially in the nave, on the column capitals, the growing suppleness and complaisance of the Gothic is evident in the exquisitely carved wreaths of foliage, copies mostly, of the flora of Champagne, anticipating by centuries Ruskin's dictum that "whatever in architecture is fair or beautiful is imitated from natural forms." Here and there on some capital the fancy of the sculptor has mingled chimerical forms or human figures with grape, oak, fig, rose and other foliage, and on either side of the main western portal, the wall is niched with seven ranges of trefoil-headed recesses containing figures from both Old and New Testaments, each little tabernacle framed above and below by elaborately executed verdure of the most delicate sort,

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with an exquisitely carved flower in the upper corner of each compartment. Wherever it is found, this plant life is so realistic in its aspiring network one can almost fancy it quivers with life.

Before the holocaust of 1914 struck it, the Cathedral was rich in treasures of the past. Its tapestries hung in a rich arras along the sidewalls of both aisles. Some of them told the story of Clovis, first king of the Franks, and his coronation in Reims on Christmas Day, 496. In the treasury, notwithstanding the pillaging of Revolutionary days, was many a precious and beautiful example of the goldsmith's art, many a priceless jewel. The two best known, both of which, I believe, were rescued before the destruction of the edifice, were the Sainte Ampoule and St. Remi's chalice. The former, tradition declares, was a phial of inexhaustible holy oil, brought straight from heaven by a dove for the coronation of King Clovis. During the madness of 1799 some fanatic smashed this into fragments. Tradition again intervenes at this point and declares one of the faithful rescued a shard of it with some of the holy oil. This was carefully enclosed in a new reliquary, and Charles X, the last Bourbon of Restoration Days, was anointed

with it in 1825. The chalice of St. Remi, named I know not why, is a massive goblet of solid twelfth century gold, richly encrusted with gems and enamels.

* * *

Today the German guns no longer shell Reims. It will be a city again in the not distant future. Undoubtedly within its confines a Cathedral will once more rear its mighty crest toward heaven as the symbol of man's worship and his reason for being. But the ancient fame is crumbling. Its fate may be only a matter of a few years of dissolution. Let it go! Let it melt away, stone by stone and statue by statue, until naught is left of it but the same sort of stone piles that were once the Cloth Hall of Ypres and the Hôtel de Ville of Louvain! Fence about that holy spot with stout walls; rear whatever new house of worship may be needed in some untainted ground without. And leave forever, as the most solemn monument civilization can conceive, that melancholy stone-pile as the symbol of the Christianity that dies not and of the *Kultur* that perished in the bloodied mire of its own swinish devising.

Northport, N. Y.

TURNER'S NOVEMBER NOCTURNE

Sword-like strips of red and purple
Streak the cold November sky,
While the icy winds go whistling
With a sharp and piercing cry.

Shadows fill the vast horizon
Always vivid, swift and free;
Now the sky is draped in darkness . . .
What an artist God must be!

—Samuel Heller.

THE PRESENT WAR AND SCULPTURAL ART

FRANK OWEN PAYNE

IT has been more than once declared that in spite of its destructive tendencies, war has always exercised a stimulating effect upon intellectual activities of every sort. Particularly is this said to be the case in the production of masterpieces of literature. The same may be said of musical compositions of the most virile kind. It is likewise a well-known fact that paintings inspired by battle are among the most admired works of every age and nation. Nor is this truth less apparent when sculptural art is considered. Patriotism is invariably stimulated by war and war inevitably leads to the erection of monumental structures. The statues of great military leaders may be seen in almost every large city. Nations, civic and patriotic organizations, and individuals have lavished money on works of monumental character. Sculptors have vied with one another in the creation of statues, monuments, and splendid mausoleums. In some instances the men themselves, not content perhaps to await the verdict of an appreciative posterity, have endeavored to perpetuate the memory of their achievements by the erection of costly memorials. Arches of Constantine and Titus, columns of Trajan and that in the Place Vendome, furnish instances of these supreme acts of vanity.

But whatever the cause by which such works have come to be, it cannot be denied that their erection has exercised a tremendous effect upon contemporary art and their influence has been a stimulus to the art of all later times.

The influence of the American Revolution is to be seen chiefly in historic painting such as may be found in the rotunda of the capitol in Washington and elsewhere. Battle scenes and the portraits of men who had participated in the War for Independence are about the only works of art inspired by that momentous struggle. Plastic art is always slower to respond to such stimuli and hence it is that the art of the Revolutionary period presents little in the way of sculpture worthy of serious consideration. The energies of the young republic were too deeply engrossed in the struggle for existence to be able to find time to devote to art of any kind especially to plastic art.

The same is equally true of the effects of other wars, 1812, 1848, and the various Indian wars which intervened. These are additional evidences of the struggle for existence in which the country was engaged, a struggle which demanded all the energy of the people.

It was not until after the Civil War when the nation had become thoroughly established and when it was increasing in riches, that America began to turn attention to sculpture as a means of artistic expression.

Civil War heroes, both north and south, were abundant. The empty sleeve of the crippled private made a more touching appeal to the hearts at home than did the equestrian officer decked out in all the splendor of sword, epaulets, and other military insignia. Then it was that the larger cities began the erection of equestrian statues while on every country village green there soon came to stand a soldier at "Parade



Allies United for Liberty, by Philip Martiny

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Rest" upon a pedestal bearing every sort of patriotic device.

Truly by far the greater part of all this was not *art*. Much of it was so poor as to be little else than caricature, but it marks a stage in the evolution of artistic taste of the nation, one day to be cast aside as unworthy because the national taste had outgrown it.

Many bad works followed the Civil War but some of the greatest artistic achievements were inspired by it. Without such works as the Shaw Memorial, the Sherman, the Farragut, and the Lincoln of St. Gaudens to mention the creations of but one sculptor, the world would be unspeakably the poorer.

Of the present gigantic struggle the destructive effects have already been appalling. Art treasures chiefly architectural, have been mutilated or utterly deleted. But out of this conflict, as out of every other struggle, there must come impulses and inspirations the like of which the world has never before witnessed. It is perhaps too early for us to expect to see any marked evidences of this, but even now there are unmistakable signs of an artistic revival inspired directly by the present stupendous conflict.

It has been recognized that this world-war is the supreme contest between Democracy and Autocracy. What more natural then that art should endeavor to present with brush and with modeling tool this age-long contest? War, the struggle for liberty, the resistance and the sacrifice of Belgium, the apotheosis of Democracy, the brotherhood of nations,—these are themes just now active in the minds of artists,—themes well worthy the best efforts of the greatest artists of any age.

The presentation of statues to our allies is another evidence of the stimu-



Christianity Crushing the Helmet of Imperialism
by Cartaino Scarpitti

lation which plastic art is feeling, due directly to the present war. Shall we

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Pax Victrix by Frederick MacMonnies

This work was executed to be erected before the Hague Peace Palace, but the advent of the war prevented its accomplishment. Few are the creations of our day that so closely approach the style and treatment made famous by Donatello and Cellini

present a replica of the Statue of Liberty to the new republic of Russia. Shall statues of Lincoln be presented to London and Paris? Yes, by all means. The heated controversy over Barnard's sorry blunder, indicates how deeply our people are interested in such matters. These are the symptoms of an artistic awakening in America which cannot fail to come to pass when this war-mad world shall return to the gentle arts of peace.

Then will come an era of artistic endeavor compared with which the past offers no counterpart. Monuments will spring up to mark the spots where victories were won. Statues will be erected in memory of those who performed distinguished service. Tablets, medals, orders, will be voted for special acts of heroism. Beautiful edifices will replace buildings destroyed by the ravages of war, and some, alas not all, of the noble cathedrals now in ruin, will spring up Phoenix-like, from their ashes. Splendid tombs and mausoleums will cover the remains of those who gave their lives that Democracy might triumph. Surely such things as these ought to stimulate art to unparalleled achievement.

Artists have already begun to feel the all-pervading influences of the military spirit of the times and war themes are coming to the front in almost every studio. By far the greater number of them are merely in the sketch state. The major part of these deserve to go no farther. They are melodramatic in the superlative degree. They savor of spurious sentimentality. Of course, murder, arson, rapine, and all the other concomitants of war are likely to evoke just such works. Our foremost sculptors are not, however, engaged in such efforts.



Militant Columbia, by Herman A. MacNeil



Belgium by Miss Jess Lawson
Like a tigress at bay this young mother tries to protect her child. At the same time she sees the
approaching Hun

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The earliest war-inspired work worthy of mention is a study entitled "*War*," by Miss Deming, which won a prize at one of the competitions of Mrs. Whitney two years ago. It is merely a sketch by a young girl but it possesses real merit and it deserves to be worked out into a finished statue.

At one of the many charity exhibitions for the relief of Belgium, there was exhibited a startling and very realistic sketch entitled: "*For God's Sake, Hurry Up*," in which was portrayed a mother with three starving children, one of which, a nursing infant, was vainly struggling for sustenance at its mother's breast, while at her feet lay the dead body of her husband. It is an example of war-inspired sculpture rather too morbid to appeal to the taste of lovers of the beautiful. It illustrates the melodramatic tendency of much of the sculpture of the time.

At the recent exhibition of the Architectural League in New York City, there was shown one of the most striking war sculptures which it has been our privilege to see. This extraordinary work is the creation of Miss Jess M. Lawson, an English sculptor, who has only recently come to America.

It depicts a beautiful young mother crouching over her infant in an attitude of fear and protection. She looks back over her shoulder with an expression of horror as she strives to conceal and protect the babe at her breast. Upon her beautiful countenance there is written the ineffable expression of mother-love mingled with unspeakable dread and terror, while in the pose of the figure there is something suggestive of what is also betrayed by the tigress when her whelps are endangered. It requires no poet's fancy to imagine what this unhappy mother may see as she thus looks backward. Is it the

rack and ruin of her little cottage? Is it the approach of the pursuing Hun?

Here is pathos. Here is tragedy. But here also is the greatest, tenderest, strongest of all human felling, *mother-love*! Her very thought is stamped upon those startled features. How can the helpless nursling at her bosom be spared the awful fate which seems so imminent? With consummate artistry Miss Lawson has revealed to us a glimpse of the horror of war without actually depicting it. It is a masterpiece in conception, full of feeling which tells the tragic story of thousands of young mothers in the devastated villages of France and Flanders.

Among recent really great works inspired by the war, in *Belgium* by Robert P. Baker, a Boston artist whose remarkable creations in plastic art are just now receiving marked attention. No more powerful or impressive representations of pathos can be found anywhere in sculptural art. A broken-hearted father and mother in a kneeling attitude are seen contemplating the rigid body of their dead son. The artist has here depicted their grief in a way that grips one and brings a sobbing clutch into the throat. Here we see presented the appalling tragedy of war. It is great art and it cannot fail to endure as long as bereaved parents mourn their dead.

Another piece, striking and pathetic, but somewhat less heart-rending is a group by the late C. S. Pietro entitled *Mother of the Dead*. In it we have depicted an old woman with a very young child—her grandchild, no doubt—who mourn the death of him who was the son of the one and the father of the other. What a pathetic picture is this of the heart-havoc produced by the cruel ravages of war! We can think of no more convincing portrayal of



Mother of the Dead, by C. S. Pietro

In this work we have the picture of utter helplessness of the old whose son has been taken as well as that of the young child left without parents by the ravages of the war

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Kultur Medal, by Paul Manship

utter grief and helplessness than is to be seen in *The Mother of the Dead*.

But all war-inspired sculpture need not be of such a sombre sort. Cruel indeed is the war god. Savage and bestial and bloody are his conquests. Horrible and ghastly is the career over which his unspeakable course is pursued. But let it not be forgotten that war also evolves heroes and furnishes transcendent examples of love, devotion, and self-sacrifice. Are not these also worthy of being perpetuated in marble? Are they not deserving the best efforts of the masters of every art?

I Liberatori is the title given to a striking bit of modeling which proved to be about the last of Pietro's works. During the drive of the Fourth Liberty Loan this great sketch in plaster occupied a show window on Broadway. Through the courtesy of the Liberty Loan Committee we have been able to present a picture of *I Liberatori*. The vigorous charge of the Allies, the commanding figure in the lead, the great eagle, and the helpless refugees who seek shelter in the folds of Old Glory

are rich in patriotic symbolism. The work was nobly conceived and splendidly executed, quite equal to the best creations of the artist whose untimely death prevented the completion of several other noteworthy works.

Indeed the various Liberty Loan drives have exercised a remarkable influence upon the production of fine conceptions in plastic art. Among these works, must be mentioned a huge piece in high relief by Pauli in which that gifted artist has portrayed the *Belgian refugees being driven before the retreating Huns*. Here again there are depicted the wretched state of the Belgians and the unspeakable brutality of the Huns. Another work which was exhibited during the several Loan drives is the work of Solon Borglum entitled *Backing them up*. In this creation the artist has given to the world one more of those virile subjects which have made him famous as an exponent of western life and action.

Herman A. MacNeil has produced a conventional study called *Militant Columbia*, a fine creation in which America



Belgium as depicted by Robert P. Baker
One of the most remarkable works inspired by the war

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The Valor Medal Awarded for Conspicuous Bravery, National Arts Club, by Allen G. Newman

is presented in full military garb in an attitude of protection of ships, transports, and "tanks," while the skies above her are filled with aircraft. The whole is framed in a semi-circular niche. It is a splendid bit of modeling which strongly suggests the vigor and expedition which have characterized the entrance of our country into the great world war as well as the effectiveness of our efforts in the Allied Cause.

We believe that to Cartaino Scarpitti belongs the credit of having conceived the most tremendous work yet achieved among the sculptures inspired by the war. Who can fail to be impressed by that weird, uncanny, but powerful figure which symbolizes *Christianity Crushing the Helmet of Imperialism*? What a sweep of planes and lines have we here! What exhibition of great forces are exerted between those powerful hands! What awful suggestiveness in that veiled face which expressed so much in so little! This work

possesses an almost Egyptian impressiveness in its simplicity and occultism. It will live when most of the works of the present day have long been forgotten.

Although the majority of the Liberty Loan sculptures are but the creatures of a day, there are several which deserve to be executed in permanent form because of their artistic worth. Among these is the monumental work of Philip Martiny, *Allies United for Liberty*, which occupied the most commanding place at the junction of Fifth Avenue and Broadway, where the "Avenue of the Allies" began. In this colossal group were depicted the four chief allies making a charge led on by a magnificent figure of Liberty. The design was that of Mr. Nelson Greene and the work was conducted under the direction of Mr. J. B. Cohon for the United Cigars Stores Company.

There is something eminently fitting in the choice of Martiny to accomplish this work. Martiny is a native of Al-



The Call to Arms, France, September 6, 1914, by J. O. Davidson
Detail from an imposing figure to be erected upon the battle field of the Marne

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sace-Lorraine, born when those tragic provinces were French territory. The Allies are depicted in infantry uniforms true to fact. Indeed all the models who posed for the work were men who have been in service at the front and their uniforms had actually been worn in battle. This Victory is unique in this, that in lieu of the conventional palm branch, she bears a sword. It is hoped that this highly decorative work may be executed in bronze and be placed where it now stands as a permanent piece of municipal sculpture.

The feeling of gratitude which is felt by the Allies toward America has found expression in a great many ways. Louis F. Ragot, a French artist residing in New York, designed a beautiful piece which he dedicated to Mrs. Edmund L. Baylies, Chairman of the Association for the Training of Maimed Soldiers of France. Mr. Ragot has portrayed Columbia aiding a one-armed soldier. Upon her Frigian cap she wears the star of hope. In the remaining hand of the soldier she has placed the caduceus, emblem of commerce. Although only a sketch, it is a very attractive piece of work and it has proved effective in stimulating sentiment favorable to that philanthropic activity.

The Gorham Company has placed on exhibition three interesting bronze figures depicting soldiers of the present war. They are the work of G. Coldie, an English artist who has seen service the front. They are carefully modeled representations of English, Scotch and French soldiers. Interest in such works must increase with the years when the uniforms now so familiar have acquired a greater historic value.

Among the most striking war-inspired sculptural sketches which we have yet seen, is a piece which the artist has ironically called *Kultur*. It is the

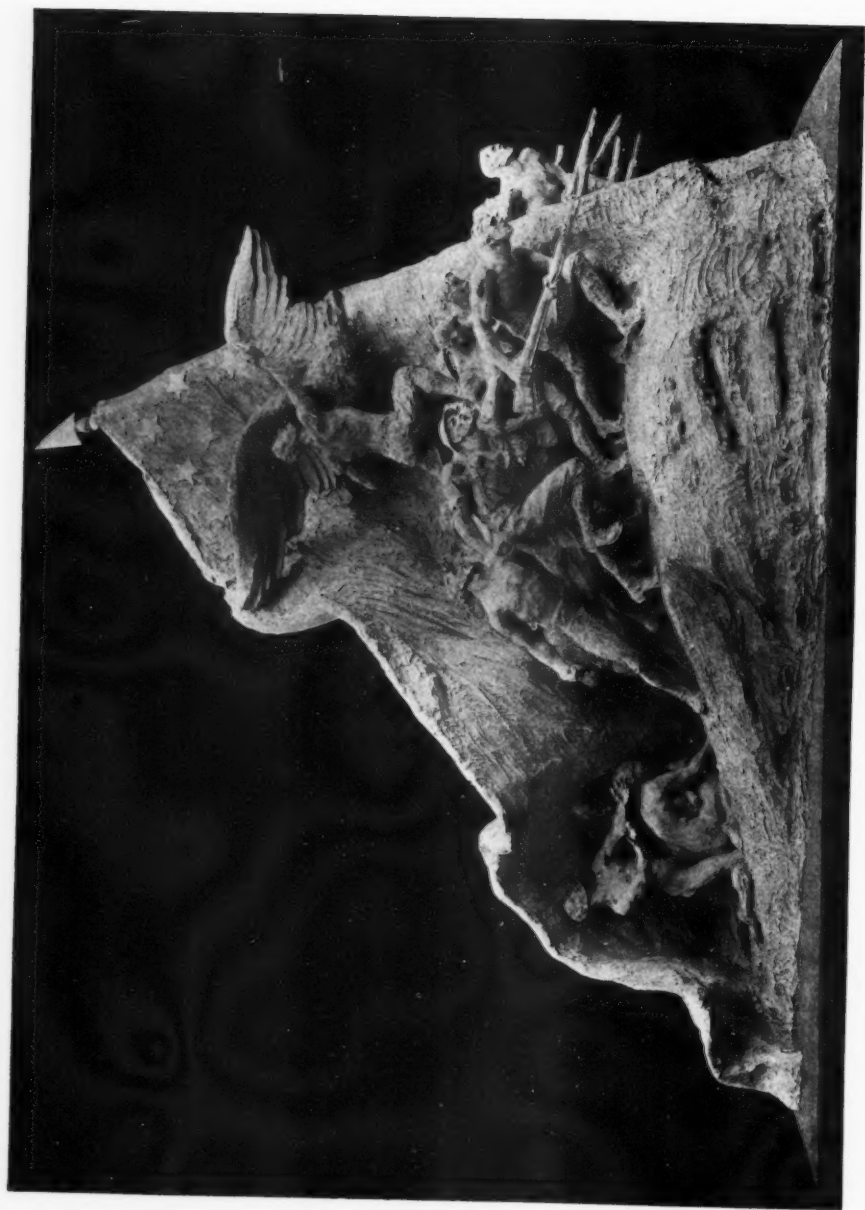
work of a young Danish-American sculptor, George Lober. In this study, Mr. Lober has depicted a brutal figure in the helmet of a German soldier, armed with a huge broadsword. Before him lies the limp figure of a mutilated young woman over which he steps. In the left hand this monster in human shape grasps the tender body of a very young child.

There is in the bestial appearance of the man, in his tremendous muscular development, and in the brutal expression of his fiendish visage, a ghastly realism which fairly stuns the beholder. All these characteristics are emphasized by the treacherous weapon with which the inhuman being is about to despatch the helpless babe. *This is KULTUR.* Oh, the irony of it!

"Horrible" does someone exclaim? Horrible, yes, of course it is inexpressibly horrible. But does it not fitly depict what the infernal Hun has been doing in the devastated lands of France and Flanders? Does it not equally represent what has been instigated by the Imperial German Government in Armenia and The Levant?

Of course such works as this are not designed for permanence. They are rather like the cartoon and the poster which they greatly resemble, to be regarded as a striking way of bringing before the world the awful horrors of this world war. They accomplish this in a very real way. They are the ministers of a very helpful propaganda on the side of right and justice. Thus Mr. Lober and many other artists have been doing a real bit in helping to mold public opinion in America.

A visit to the studio of Jo. Davidson was rewarded with two works directly inspired by the present war. The first of these is a relief which depicts the *Flight from Belgium*. There is an



I Libertori, by C. S. Pietro

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added interest to this work when it is known that the modeling was done by the artist while he was in Belgium at the outbreak of the war. It portrays what was seen there by him.

The other work, designed to be placed on the Battle Field of the Marne, is a gigantic figure with uplifted hands and face, moving forward with a powerful stride. It has been called: *The Call to Arms*, France, September 6, 1914.

Through the courtesy of the sculptor, we are permitted to present a fragment of this remarkable work here. It is powerfully executed. The position of the arms, the clutch of the hands, the pose of the head, and the splendidly modeled neck are eloquent to a degree. It is the reincarnation of the spirit which freed France from the tyranny of kings. It strongly suggests the famous figure of Bellona on the Arc de Triumphe in Paris.

We venture to prophesy that the war will bring forth a brood of works in which there shall be found such charming themes as the historic friendship which has obtained between America and France, the transcendent love-labors of the Red Cross, that gentle army of mercy, and the triumph of democratic ideas and ideals throughout the world. This war is the greatest of conflicts. It has already brought forward some of the most conspicuous examples of heroism, some of the tenderest exhibitions of human love and devotion. These are the themes most worthy of portrayal by every form of artistic activity. Indeed it has been the pleasure of the writer to have been admitted into the confidence of several artists who are already engaged upon works of just this sort.

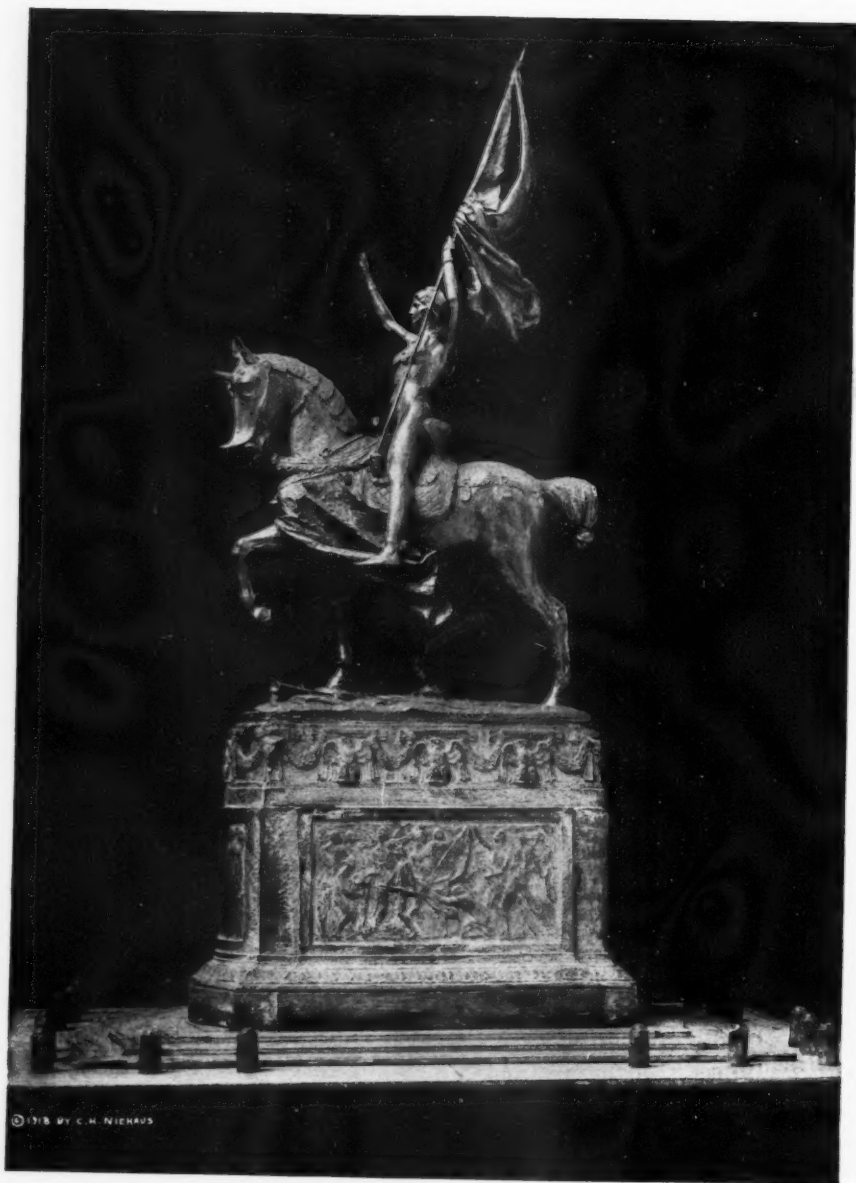
The Apotheosis of Democracy is the title given to a sketch seen in the studio of Charles H. Niehaus. It is designed

as a colossal equestrian statue suggestive of the well-known Saint Louis by the same artist. Democracy is represented as a beautiful female figure, nude save for breast-plates and sandals. She bears a sword and a standard aloft. The trappings are composed of patriotic insignia. The horse is advancing along an upward rocky slope. Beneath his hoofs lie battered crowns and scepters, the emblems of royalty. There is fine symbolism in all this. The road to liberty is not smooth or easy of ascent. It is a steep hill to climb and plenty of obstacles beset the way. Works of such a character cannot fail to be a source of patriotic inspiration to all who behold them. They symbolize great and lofty ideals and they offer something concrete about which all true patriots in these momentous times can rally.

Another impressive creation by the same sculptor represents the *Planting of the Standard of Liberty* upon the *Altar of the Nation*. This is a most imposing conception which, if carried to completion, will require the labor of a large number of artists. A conspicuous location in the national capital is the fittest place for such a work. So located it would at once take rank with the most imposing works of its kind.

Pax Victrix was designed by Frederick Macmonnies for erection before the Peace Palace at The Hague. That was when the sculptor was a believer in the now exploded theory that peace can be maintained by a lot of diplomats around the council table. It was not therefore directly inspired by the war, but it was conceived so shortly before that event, as to make it not out of place here.

In *Pax Victrix* there is a beautiful female figure in clinging draperies, arresting the hand of a fierce Roman



The Apotheosis of Democracy, by Charles H. Niehaus

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soldier just as he is about to despatch his prostrate foe. All the horrors of war are here suggested in the pose of these extraordinary figures. The fallen soldier grasps the ankle of his conqueror in the vain attempt to prevent him from his purpose. The uplifted heel of the victor betokens the fierce indomitable hate which war inspires. But the whole work is dominated by the sweet compelling power of Peace. It is a beautiful story portrayed with dramatic power equal to the best sculptural art of its gifted author. For poetical conception, for beauty of composition, for delicacy of modeling, and for masterly technique, Pax Victrix well deserves to be ranked with the best known works of Macmonnies,—with Nathan Hale, and the greatest of Bacchantes. The ornate beauty of the pedestal strongly reminds one of the works of Cellini and Donatello. If there is any fault to be found with it, it is due to the fact that it so strongly suggests mediaeval Italian style of craftsmanship.

Russian Democracy is a recent work of Victor Brenner. In it the artist has portrayed a rugged figure full of action at whose feet the shackles of slavery have been thrown. There is something of the untamed in this production, something of the spirit typifying the great struggling land where liberty is undergoing its travail at the present time. The native strength and energy of Russia,—its resources and intellectual possibilities for advancement, are seen in the face which is looking upward and the giant muscular development of the figure and its powerful forward stride.

Quite apart from all other works which sculpture has offered as inspired by the war is the stupendous creation of Carl E. Tefft. This is the concep-

tion of a great tomb. The war will create a demand for tombs of the most imposing sort. The artist has taken for his theme *The Lord's Prayer*. So far as we know no other sculptor has ever attempted to execute a work on this subject. The tomb is designed on the same plan and in the same proportions as the Parthenon but it is, of course, on a very reduced scale. The frieze and pediment are richly embellished with sculptures representing the Lord's Prayer, two hundred eighty figures being employed in the work. The Prayer is divided into four portions which are the four faces of the building. Two of these figures are herewith submitted. They are done in the antique style appropriate to the theme which it represents. No one can realize the amount of labor and thought required to perform such a task. To illustrate: the theme, "Bread" presents an epitome of food, tilling the soil, sowing reaping, threshing, grinding, preparation for the table, and eating. The like may be said of the depicting of the theme, "Trespases" in which every kind of trespass has been delineated. It is the most comprehensive work yet conceived among war sculptures. It is unique beyond anything yet accomplished in America. What could be more fitting than a great mausoleum erected as an international memorial to those who fought and sacrificed their lives in this the supreme cause of humanity?

There have also been executed by Mr. Tefft many of the separate incidents from these unique studies in such rare mediums as turquoise, amethyst, ivory, silver and other metals. These are adapted for decorative purposes and some of them have been employed in settings for jewelry. The illustrations which are herewith presented do



(Obverse Side)

French-British Commemorative Medal
By D. C. French



(Reverse Side)

French-British Commemorative Medal
By E. B. Longman

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not give adequate ideas of the work when seen in its entirety.

COMMEMORATIVE MEDALS

Reference has been made to the influence which the war will exert on artistic endeavor particularly in the direction of the creation of medals. The German Government has already caused a very large number of such works to be executed. Some of them like the one designed to celebrate the Teuton Victory (?) of the Marne, appear to have struck in anticipation of events which did not happen exactly as expected.

In France many beautiful medals have been struck. Even as regards the execution of simple brass souvenirs designed for distribution at fairs and bazaars where funds are being raised, there is a characteristic exhibition of the highly artistic craftsmanship such as France alone is able to produce.

In America the chief medals hitherto created due to the inspiration of the war, are the *Valor Medal* by Allen G. Newman and the *French-British Commemorative Medal* by Daniel Chester French and Evelyn B. Longman. Pictures of these medals are furnished with this article.

The visit of the French and British Commission was commemorated by a medal the obverse being the work of Daniel Chester French and the reverse by Miss Longman. On the obverse, in low relief, is represented the symbolized head of Victory, crowned with a trench-helmet. To this is bound a sprig of oak, a lily and a cluster of pine needles as emblems of England, France and the United States. The inscription reads "To commemorate the Visit to New York of the French

and British War Commissions, 1917." The artist's signature is placed inconspicuously on the shoulder band. The reverse, by Miss Longman, depicts a group of three figures, the inspiration of France personified by Joan of Arc, and the Chivalry of England in the guise of a mediaeval knight, both clad in full armor, soliciting the aid of America. Five of these medals in gold were struck for presentation to M. Rene Viviani, Marshall Joffre, of the French Commission to the Right Honorable Arthur James Balfour and Lieutenant-General G. T. Bridges, of the British Commission, and to the late Hon. John Purroy Mitchel, former mayor of New York City.

Paulanship in his characteristic unique style has executed several medals relating to the war. Probably the most striking of the works is his *Kultur Medal* which bears upon the obverse side the brutal visage of the Kaiser crowned with a helmet, flanked by a bayonet, and having the neck encircled with a "Rosary" of human skulls from which there is suspended an iron cross. The reverse side presents a soldier carrying off a helpless female and bears the legend, "Kultur in Belgium, Murder, Pillage."

Paulanship is one of many sculptors who have forsaken the quiet seclusion of his studio for the turmoil of the battlefield. Solon Borglum, Charles Rumsey and several others among the younger sculptors have also gone to the front to enter into active service. That they will return to America filled with new and great ideas is to be expected. The experiences which they are likely to undergo "Over There" cannot fail to exercise a potent influence over all their future works in sculpture.

Brooklyn, New York.



Fig. 1. Raphael. *Sposalizio*, Milan. Brera Gallery.

"SPACE COMPOSITION" IN ARCHITECTURE

A. KINGSLEY PORTER

EDWARD MACDOWELL some years ago enunciated as a principle the essential unity of the arts. His mind, to a tragic extent in advance of his age, grasped the deep truth that architecture, painting, sculpture, music and literature each have vital need of the support of the others, that each when divorced from its fellows suffers irretrievable loss. The Gothic cathedral offers a perfect example of all the arts co-operating in the same master-work. MacDowell's own compositions are a fine instance of music raised by literature to poetic content. The history of the Italian Renaissance proclaims in trumpet tones that only an architect can be a sculptor, that only a sculptor can be a painter, that only a painter can be an architect, and that only a poet can be any of the three. He who runs may read that in modern America the buildings of Mr. Charles A. Platt, who is the only American architect to have attained distinction also in pictorial art, are for that very reason of exceptional merit; and that those of Mr. Cram reflect an intellectuality and mental power gained in the stern school of literature. Indeed, it is the separation of the arts that has been the undoing of the arts. The damning qualities in the American artistic output during the XX century have been superficiality and lack of depth, characteristics well-nigh inevitable in artists who know only one narrow field which they approach from an exclusively technical standpoint.

It appears, in fact, that the lesson taught by Lessing has been carried to absurd exaggeration. If it be true that the arts are not as certain poetasters and inferior painters of the XVIII century

supposed, identical, and that there exists a fundamental difference between the technique of painting and that of literature, it is equally certain that they are still all subject to certain general laws of aesthetics, and that each has much to teach the others. There are notably several principles known to pictorial art which architects have not done wisely to ignore;* and among these none is more important than that of space composition.

The public has long been accustomed to feel instinctively in pictorial art what has recently been defined by Mr. Berenson under this term. It is really nothing else than the third dimension in landscape, that is to say the illusion of depth and distance. The drawing of the eye inward into the background produces a curious psychological impression. Every one has experienced something of the sort in the presence of mountain views. The distant landscape present before our eyes, the contours of hill and plain melting into the soft haze of the horizon, induce through some mental workings for which psychologists have never adequately accounted, a mood of introspection and often-times of religious exaltation. The rock of Perugia rung from the unwilling pen of the atheist Carducci the rapturous *Canto d' Amore*. I suppose no one has ever stood on a mountain top or in the presence of a particularly beautiful landscape without a similar emotion. Since the time of the Renaissance painters have constantly been taking advantage of the psychological effect of space composition for their own pur-

*Limits of space necessitate deferring the discussion of others, such as illustration, to a subsequent paper.

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Fig. 2. Mount Vernon, Virginia, from the Entrance Court

poses. Sassetta's masterpiece gains no little of its seraphic quality from the transcendently beautiful landscape, accompanying the exalted theme of the foreground with deep and solemn chords. The insincere Perugino learned the trick of space composition and through it was enabled to turn out pictures which despite their shortcomings possess irresistible emotional power. Modern landscape painters have constantly striven for, and very frequently attained, effects in space composition. To it is in great part due the popularity of Raphael's paintings. In the Milan *Sposalizio* (Fig. 1) for example, the picture gains inestimably from the illusion of depth in the landscape, from the leading of the eye

onward and onward to the temple in the middle ground, through the open doors and on to the infinitely distant landscape beyond.

Now this quality of space composition is applicable not only to painting but to architecture as well.

Space composition in architecture is of course somewhat different from space composition in painting. Very occasionally the effects produced are identical. If, for example, one turns from Raphael's *Sposalizio* with its open-doored temple and glimpse of landscape beyond to Mount Vernon (Fig. 2) one finds in an actual building use made of the same effect of landscape. The emotional and almost religious mood which Mount Vernon has such strong power to evoke,

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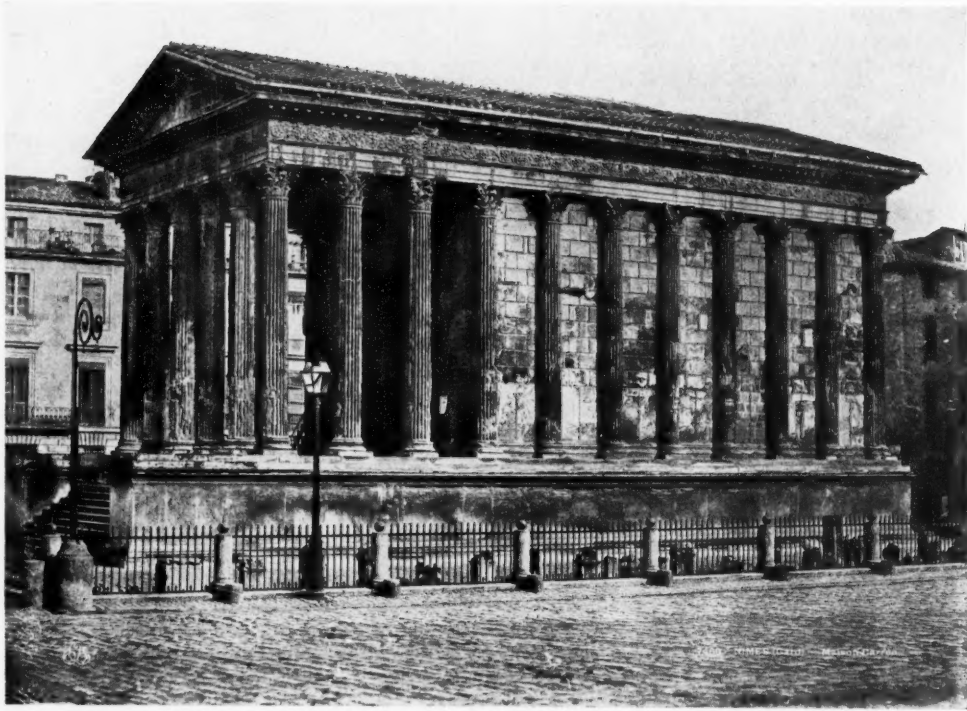


Fig. 3. Nîmes, The Maison Carrée

comes, I believe, in no slight measure from the serenity of the environment*. The modern guardians of the monument with an appreciation for beauty as precious as it is rare, have grasped the spirit of solemnity and restfulness which the architecture so potently breathes, and have heightened it by the singular tact of their management. It is good for our pride in artistic America that the exemplary preservation of this lovely

*Another source of aesthetic charm at Mount Vernon is to be found in the asymmetries. These may be in part, though not wholly, due to the fact that the two ends were added subsequently to the construction of the original building, which comprised only the centre section. The spacing of the openings is entirely irregular. The windows to the right of the central doorway are placed much farther away than those to the left. The sun-dial is not precisely aligned with the doorways. There thus results a vibration of rhythm that is of peculiar beauty.

monument should be at hand to compensate for the failure of so much in the modern city of Washington.

It is, however, only rarely that architecture can make precisely this use of landscape. More often it is able to subordinate itself so as to form an artistic whole with its environment. Until the modern age hardly an opportunity to produce such an effect was neglected. The sensitiveness of architects to landscape in the olden times is witnessed by Segesta, S. Giulio on the Lago d'Orta, Villa d'Este, Tivoli (Fig. 6), Mont-St.-Michel, Chenonceaux, and countless other examples erected during the three millenia which preceded the XIX century. It is only during the last hundred years that architects have lost feeling for



Fig. 4. Athens, Parthenon, and east columns of Propylaea.

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the beauty of Nature and have built edifices that far from enhancing too often mar the surroundings among which they are placed. During this same century, painters and poets have shown themselves peculiarly sensitive to the beauty of landscape. Had architecture not been quarantined from the other arts, we should doubtless have avoided the distressing dissonance with environment of much modern building.

Even when placed not in a natural landscape but in a town, architecture may be in harmony with its environment. The cathedral of Amiens for example belongs with the city nestled about it as intimately as does a mother-hen with her brood. If architects would look even a little with the eyes of painters we certainly should be spared the eclectic and discordant buildings which deprive modern cities of pictorial charm.

All this, however, is aside from what I should term strictly space composition in architecture. The architect assuredly should not fail to make his building harmonious with the environment whatever it may be, but he is not always able to depend upon surroundings to supply the emotional effect of the third dimension. He may be forced to place his building where no distant view is possible. He may still be able, however, to obtain the religious and emotional mood of space composition by introducing into his design the element of depth. As in painting, it is not the actual depth so much as the illusion of depth which counts—an excellent instance of what I am sometimes tempted to call the Lamp of Lies. Perugino's paintings, which produce so powerful an effect of the third dimension, are actually flat. The case is analogous in architecture. A building which is actually of no extraordinary depth may

produce great effect if the architect so arranges his design that we look through a number of planes, from one colonnade to another, or through a series of screened or traceried walls.

Like the Egyptians before them, the Greeks had been keenly conscious of the beauty of space composition in architecture. This was indeed a governing principle in the design of the Greek temple. The beauty of the exterior peripteros lies in the ever-changing vistas it affords (Fig. 4). As one walks around the building, one constantly obtains new views from one plane to another. One is continually looking between the lovely columns to other architectural compositions beyond. At the ends these vistas are infinitely enriched. The not infrequent doubling of the colonnade at the ends, the columns in antis of the portico, the pronaos, the great door, the dimly lighted cella beyond with again screens of columns, glimpses of the statue of the goddess, all combined to produce an almost unequalled wealth of space composition. In later temples of the dipteral variety where there were two rows of columns in the peripteros, the effects of space composition must have been even more varied. The interior of the cella was composed on the same general principle. Superimposed orders formed a division into nave and side aisles. Here again, whichever way one turns, one is looking from one plane into another through arcades of columns to the wall beyond.

Whoever has stood on the presence even of a ruined Greek temple is aware of the emotional thrill produced by the space composition. The delight of looking through one beautiful architectonic composition at another never palls. The moving planes combine with each other to produce an infinite number of ever-varied compositions. As one moves



Fig. 5. Rome. Baths of Caracalla

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Fig. 6. Tivoli, Villa d' Este

about one finds from each new point of view increased enjoyment. It is notable that Greek temples are not intended to be seen only from one point. Whether we look at them from the axis in front, from the side, or from the diagonal, the space composition is always beautiful. It follows us as we move. Column slides behind column and emerges again. Effects change and vary and seem to invite us to walk here and there to look at the building from different angles. Greek architecture in this is totally unlike modern architecture which is constructed from a paper point of view. It was built in three dimensions in the stone, not in two dimensions on paper, and the original building is infinitely more beautiful than

any reproduction. It is therefore impossible to find photographs which will entirely convey an impression of the beauty of the space composition in Greek architecture.

The Romans coarsened the delicacy of Greek tri-dimensional effects as they coarsened almost everything which they touched. In a Roman temple, such as, for example, the Maison Carrée at Nîmes (Fig. 3), space composition has been almost totally eliminated. Instead of a peripteros, the walls of the cella are ornamented with engaged columns. Many have instinctively felt that engaged columns are less beautiful than free-standing columns. Engaged columns do not really support the archi-volt as they appear to do. They are

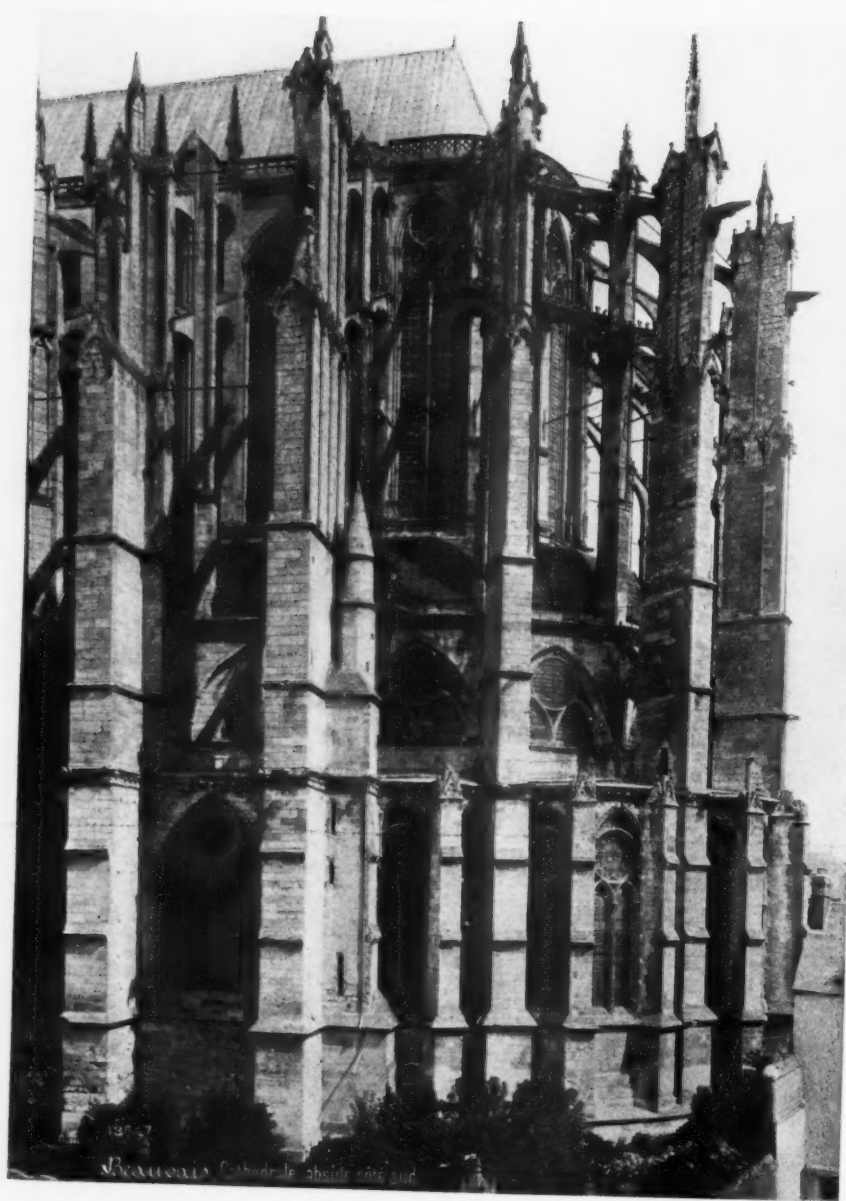


Fig. 7. Beauvais, Cathedral. Exterior of the Apse or Chevet

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Fig. 8. Paris, Notre-Dame Cathedral. The Gothic Chevet

therefore a violation of the Lamp of Truth, and as such have been condemned. However, a little study of the Lamp of Lies—that gospel of the modern architect—would amply demonstrate that illusion, like the misfortunes of our friends, is not necessarily entirely displeasing to us. Modern criticism, after having gagged and strained at the engaged column is on the point of having it thrust down a reluctant throat by the energetic propaganda of the classicists. The throat is however reluctant; and there undoubtedly exists a broad-spread and instinctive feeling that an engaged column has about it something unsatisfactory. I feel convinced that the real reason lies in a sensation of disappointment. The peripteros with free-stand-

ing columns produces space composition. The pseudo-peripteros, with engaged columns, does not. Here are no varying vistas, no seductive glimpses through charmingly spaced openings to a composition beyond. The resultant effect is obvious and broad, totally lacking in the poetry and emotional mood of Greek design. The same banality is produced in the front portico by a similar elimination of space composition. Here it is true the columns stand free, but there is only one row and there is no pronaos nor columns in antis, so that the multiple planes of the Greek temple are much reduced. Even more striking is the baldness of the interior of a Roman temple. The two rows of superimposed orders introduced by the Greeks

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Fig. 9. Paris, Notre-Dame Cathedral. Traceried Openings of the Galleries

have been omitted, and the Roman temple is a plain rectangular room generally not too well proportioned, as uninteresting as a cigar-box. It is a curious commentary upon the slight interest of these interiors that so far as I can find not a single one has ever been photographed. They are so commonplace that no one appears to have felt it worth while to make a reproduction.

Where space composition occurs in Roman architecture, one generally finds that it is quite accidentally, and due to the mechanical copying of Greek models rather than to understanding of its artistic effect. From the plans of Roman basilicas one would feel that here was an opportunity for splendid vistas and

cross views. Such buildings are almost like a Greek temple with the cella walls removed, so that the opportunities for, and possible combinations of, picturesque cross views are indefinitely multiplied. The inherent merits of the plan, however, the Romans usually succeeded in neutralizing by one device or another. In the Basilica Julia, for example, Roman arcades with engaged columns are substituted for free-standing columns. Thus the ratio of solids to voids was much increased, considerably limiting the possibility of vistas. Even more important, the beautiful openings formed by a column with entasis, its capital, and a horizontal architrave were supplanted by com-

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Fig. 10. Amiens. Triforium of the Cathedral

monplace arches carried on vertical piers. In the Basilica of Constantine the number of piers separating nave and side aisles was so greatly reduced as to deprive the building of almost all effect of space composition and reduce the interior to the banality of a Roman cella.

In only one direction did the Romans develop space composition. In certain of their buildings, noticeably the baths, they evolved the principle of the vista on axis. If, for example, one will take the pains to place one-self exactly in the center of the Baths of Caracalla, one can enjoy a very extended and varied vista in four directions, extending through room after room to the outer

walls of the building. It is true that in real life one very seldom finds oneself in this precise psychological position, and that from any other point the space composition is inferior. In many of the great rooms (Fig. 5) it is as painfully lacking as in the Basilica of Constantine. Only to a very limited extent does it induce one to move about the building, by offering unexpected glimpses here and there of compositions beyond. The Romans constructed paper architecture in contrast to the Greek tri-dimensional building. In a paper plan a Roman building is delightful. It is far more close-knit and coherent than the plan of a Greek temple. In the actual construction, the Greek tem-

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ple attained through its space composition a poetry of content to which the Roman never rose. Inferior, however, as the Roman space composition was, it has been the inspiration of one of the chief elements of beauty in modern design. Revived at the time of the Renaissance, the Roman theory of vistas first produced fruit of exquisite loveliness in the Italian garden. Transplanted thence into actual architecture, it has become an established principle of classic design. The Boston Museum of Fine Arts, for instance, affords an example of its use in modern architecture. Everyone will remember the striking effect of the long, straight galleries. Unfortunately here again the architects have considered the paper design rather than the actual building. The true dimensions of a vista have little to do with its charm. A more poetic effect is produced by looking through several planes, not necessarily widely separated, than by such exaggerated vistas which often have something of the dreariness of a straight railway track disappearing into the distance, or of a telescope without lens.

The mediaeval architects possessed as fine an appreciation of space composition as did the Greeks. It is, perhaps, significant of the two architectures that whereas the Greeks had reserved their choicest effects for the exterior, the Gothic builders lavished them upon the interior. But as the Greeks had also introduced space composition into the interior, so the Gothic builders did not wholly neglect their exteriors. One of the surpassing charms in the façade of Reims was that one could look through the towers to the buttresses beyond (pp. 5-16). It was, however, by means of the flying buttresses that the mediaeval cathedral acquired externally the most beautiful

play of varying planes. Indeed as one moves about the building, one obtains a series of delightful and ever-varied vistas hardly surpassed in architectural art. There is something singularly satisfying in the shape of the openings formed between the struts and the upright portions of the buttresses, and the effect of this framing form is enhanced by the fact that it is set at right angles to the building, so that its shape is ever changed by foreshortening. Especially in the chevet (Fig. 7), where the buttresses are placed at radiating angles and where their form is often enriched by double members, the effect is admirable. A Gothic church, like a Greek temple, is not made to be seen from any one point. It is a conception of reality, not of paper. No reproduction can give an idea of how such a building invites one always to move on to enjoy another and even more beautiful point of view.

It was, however, in the interior of the Gothic church that the French builders showed to the fullest extent their mastery of the use of varied planes. The whole building is composed in three dimensions and with a view to opening up the greatest possible number of cross vistas. Unlike the Roman baths, the Gothic cathedral possesses no single point of especial vantage. An axis there assuredly is, but when one stands upon it, the view is certainly no finer and perhaps hardly as fine as from other points. As one walks about the building, from every spot one looks from planes through planes and into other planes. It is curious to see how the builders developed and enriched these effects. We can trace how, step by step, the old simple semicircular apse of the Romans was enlarged until it became the full flown Gothic chevet. First the side aisle was extended around the apse

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to form an ambulatory, then a crown of radiating chapels was added. To increase the richness of effect, the side aisle of the ambulatory was invariably doubled, even in cathedrals where the nave has only single aisles. The Gothic chevet is a masterpiece of design (Fig. 8). The mind of man has perhaps never conceived of a richer or more overwhelming combination of cross vistas. The variations in angle, the bending planes of the side aisles and chapels, offer an inexhaustible variety of space composition. This design of overpowering emotional effect is fittingly reserved for the sanctuary. Almost more than the pointed arches, the aspiring proportions, or the sheer height of the nave, space composition contributes to produce in the mediaeval church that effect of other-worldliness, the feeling that we are in a region which (as Suger expressed it in the XII century) if not Heaven is neither wholly of this world. In comparison with the French chevet the square east ends of English cathedrals seem commonplace and unimaginative. Not even multiple transepts can compensate for such a loss.

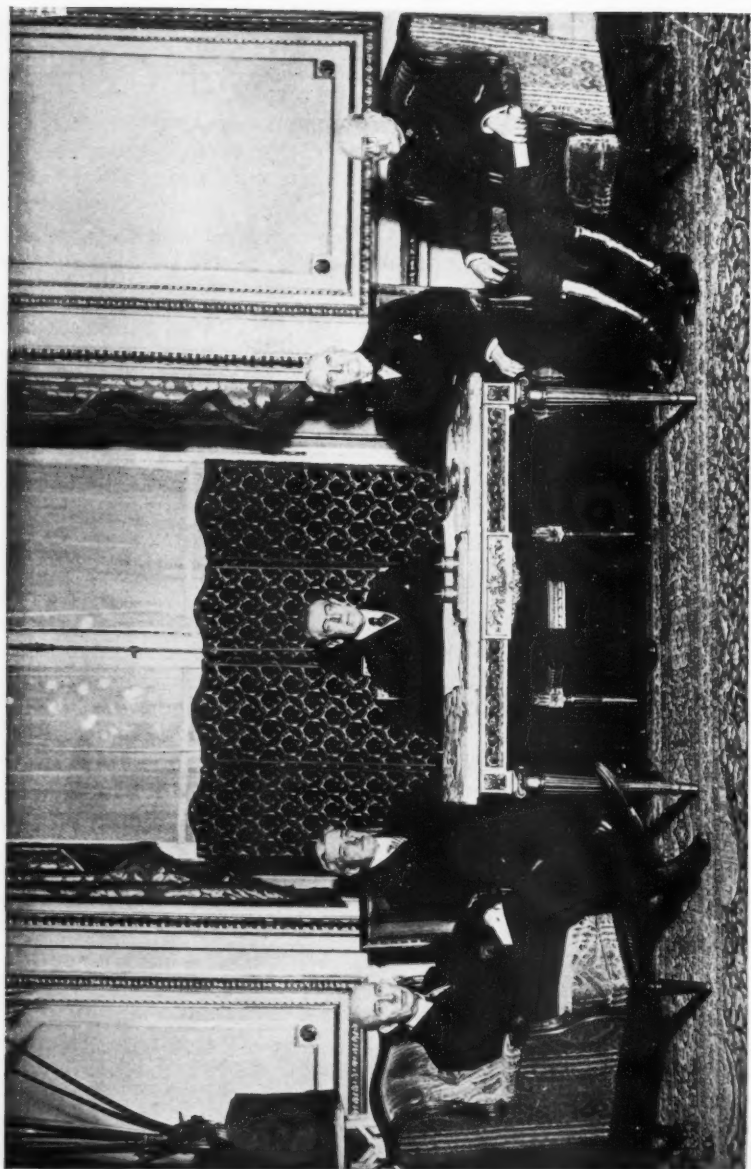
The French Gothic builders did not confine space composition to the chevet. The three aisles of the nave were rich in such effects, even if pitched in a lower key. They were, however, seldom suffered to stand without development. Chapels were almost invariably added, and at Paris and Bourges the side aisles are doubled. Neither words nor photographs can convey an impression of the beauty of space composition in such structures. At Bourges, which is the finest of all the cathedrals in this respect, the inner aisles are higher than the outer, the section being given a pyramidal form. Additional richness and variety are thus secured. A similar disposition, with equally happy results,

is adopted in the chevets of Le Mans and Beauvais. In the cathedrals of the XII century, the delicately traceried openings of the galleries afford glimpses into mysterious depths beyond (Fig. 9).

The tracery of the triforium (Fig. 10) is not engaged against the walls but is allowed to stand free, so that the vistas varies as one moves about the building. In Normandy similar effects were introduced in the clerestory. In the very primitive abbey of Bernay there is a sort of a screen wall in the clerestory presaging the developed clerestories of later times in which free-standing tracery is placed inside that of the window. Thus one looks through tracery of one design at tracery of another design, and the two combine to form a pattern of entrancing loveliness which varies from every angle of vision. The mediaeval cloister depends for its charm upon the delight of looking out through the patterns formed by tracery at another composition.

Indeed, when one has once become aware of the existence of space composition in architecture, one finds it in buildings of all styles and periods. The conviction is borne home that it is the source from which is derived perhaps the keenest pleasure in architecture. When present in modern buildings (as it constantly is) it appears to be accidental or instinctive; at least I can find no indication that any modern architect has consciously utilized its emotional possibilities. In Greek, and mediaeval architecture, however, it is used with a skill which suggests that the builders were entirely cognizant of the aesthetic chord they were touching, and played upon this vital principle of architectural composition with the sure touch of the virtuoso.

Yale University.



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First Photograph of the American Peace Delegates in the Hotel Crillon in Paris

The first photograph of the American Peace Mission in session to discuss America's terms of peace, in the Hotel Crillon, Paris, where the delegates, with the exception of President Wilson, are stopping. Left to right are Colonel E. M. House; Robert Lansing; President Wilson; Henry White and General Tasker H. Bliss. Secretary Lansing and Mr. White are Vice Presidents of the Washington Society of the Archaeological Institute.

VERSAILLES, THE SCENE OF THE PEACE DRAMA

MITCHELL CARROLL AND HELEN WRIGHT

VERSAILLES, where the most historic meeting the world has ever known—the final act of the Peace Conference—will doubtless take place, is about eleven miles to the southeast of Paris, and is one of the most regularly laid out towns of Europe. It is a town of avenues and squares, both being lined with elm trees.

Versailles owes its origin to Lewis XIV, the Grand Monarque, who commissioned the architect, Mansart, to transform the hunting box of his father, Louis XIII, at Versailles, into a magnificent palace, and to turn the fine grounds into an extensive park. The place when finished is said to have cost the King one hundred millions of the "livre" or franc of the time, worth more than twice the franc of today.

In 1682 Versailles became the regular abode of the Court and since that time has been intimately associated with the history of the reigns of the three sovereigns, Louis XIV, (1638–1715), Louis XV (1710–1774) and Louis XVI (1754–1793), who by his tragic end atoned for the errors of his royal house.

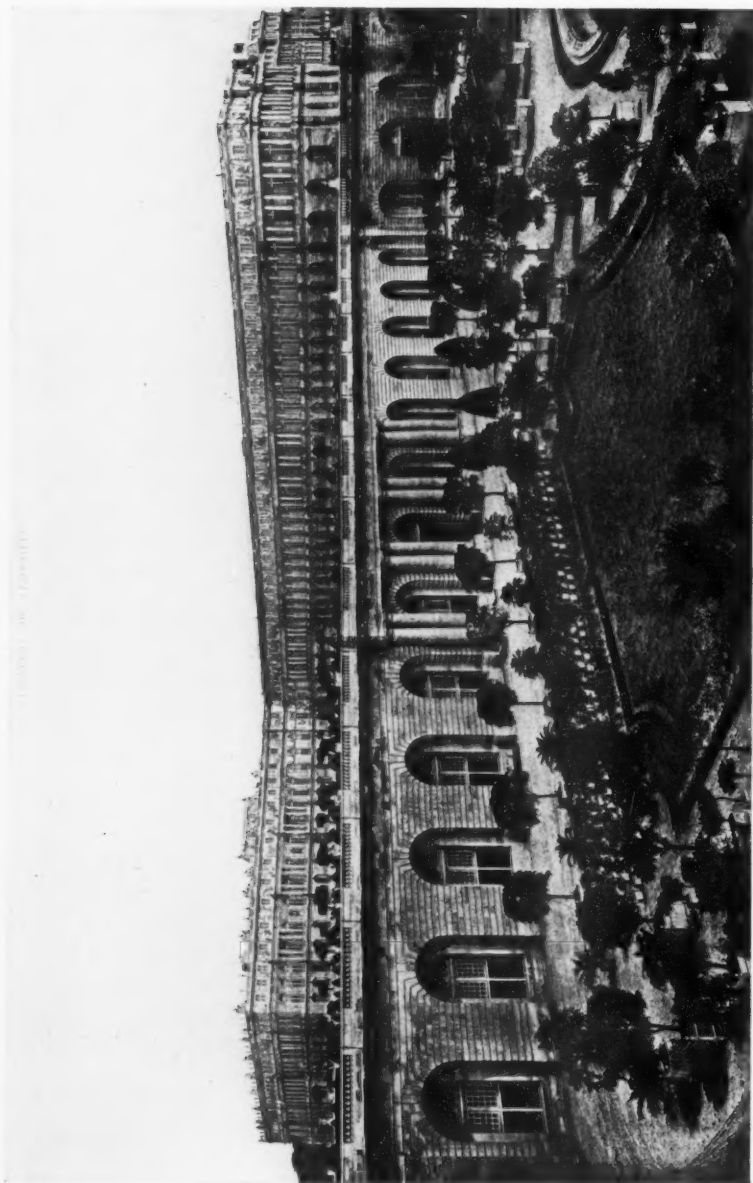
Of the famous women whose names are indissolubly linked with the palace are the blonde and beautiful Madame de Montespan; the pious and retiring Madame de Maintenon, who induced the aged Louis XIV to repeal the Edict of Nantes, and for whom the Grand Trianon was built; the vain and frivolous Madame de Pompadour, and the dissolute and handsome Madame du Barry, the two favorites of Louis XV. Each of these, in turn, held her court at Versailles and their portraits may be studied in the royal galleries. Marie Antoinette was the last of the famous

women who presided at Versailles, and memories of her graceful, youthful image linger in the palace and abound in the chambers of Petit Trianon.

The beautiful park should be seen in summer when the woods are in their full beauty and the parterre below the broad terrace blazes with flowers; when the fountains play in their spacious basins the spectacle is unique.

Beyond the flower beds and fountains is the Grand Canal, shaped like a cross. Here in the eighteenth century, a fleet of miniature craft used to lie moored in readiness for the gay water picnics of the Court. The park was laid out by Le Notre on the geometrical formal lines of his school of landscape gardening, such as you may see on a small scale at the Luxemburg Gardens. Here and there you will come upon avenues which are green enclosures adorned sometimes with Greek columns, and sometimes with groups of statuary. Sculptures indeed are everywhere—some of which are copies of classic figures and some originals—but all are seen to the greatest advantage in their wonderful surroundings.

Approaching the chateau from the town, the great façade is seen behind the high iron gates across a triple court yard. In the middle of the immense Cour d'Honneur stands a bronze equestrian statue of Louis XIV. Beyond the Cour d'Honneur is the Cour Royale. Further on to the right is the Cour de Marbre, so called from its pavement. Here the King and his Court used to sit in the summer evenings, and it was on this spot that in 1779 the fierce and turbulent Paris mob shrieked for bread and demanded the instant return of



Chateau of Versailles and the Orangerie

Chateau of Versailles and the Orangerie, taken from the "Stairway of the Hundred Steps". This wing was built from 1678-1681 by the architect J. Hardouin-Mansart who continued in the long facade the same decorative plan used in the central building. Trophies in the arches of the windows, masques and statues of the same form and proportion. Beside statues from the antique, many of the figures are of women, divinities, muses, allegories of the sciences and virtues.

The Orangerie is a long deep gallery like the nave of a cathedral lighted by large central windows. The King was very fond of orange-trees, he lined the allées and groves of his garden with them and they stood in tubs of silver in his "Galerie des Glaces" and in the state apartments.

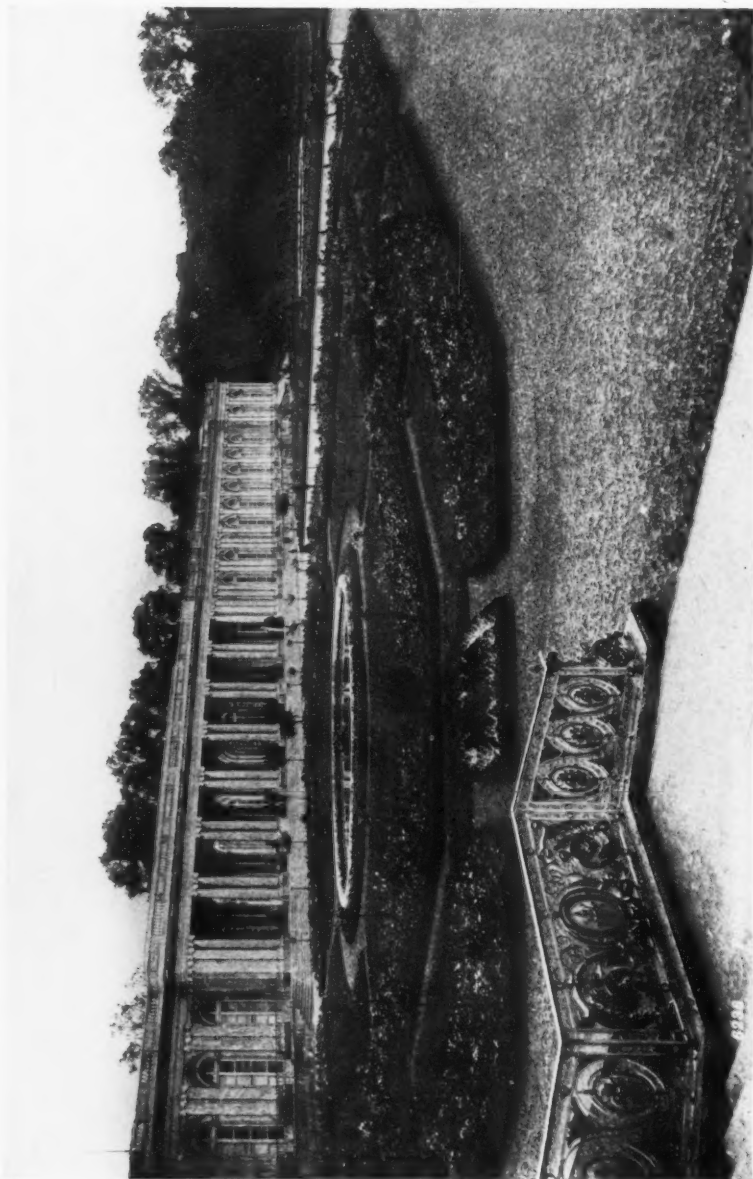


Chateau of Versailles—Chapel

The Chapel was designed by Mansart, and decorated under the direction of Robert de Cotte in 1699-1710. It is a complete example of the evolution in architecture and ornamental French style between the years 1690 and 1710.

Above the marble arcades at either side of the nave rise the lofty white Corinthian Columns which support the roof. Between the bases of the columns runs a gilded balustrade, and the arcades are covered with sculptured bas-reliefs.

Large paintings on the ceiling in gorgeous coloring, represent the Descent of the Holy Ghost, God, in Glory and the Resurrection, the work of Jouvenot, Coypel and Delafosse.



Versailles—The Grand Trianon

The Grand Trianon was built in 1687 by Louis XIV for Madame de Maintenon, from plans by Mansart. It is of marble and built in the Italian style, one story in height, surrounded by a balustrade which in the time of Louis XIV was adorned with statues and vases. From the terrace two splendid stone staircases descend to the Grand Canal and the gardens where many of the brilliant fêtes were given. Napoleon had the Grand Trianon refurnished and spent some time there, retiring to its solitude Dec. 16, 1809, the day of his divorce from Josephine. In 1810 he came there with Marie-Louise.

In 1815 the Allies took possession of the Trianon and in 1818 the Duke of Wellington was received by Louis XVIII with whom he dined. Charles X flying from Paris July 31, 1830 took refuge in the Grand Trianon with the Duchess du Berry.



Versailles—The Petit Trianon

Le Petit Trianon, view of the façade upon the garden, was built by Louis XV in 1766 from plans by Gabriel for Mme. de Pompadour. Mme. du Barry replaced Mme. de Pompadour after the latter's death in 1664. When Louis XVI became King he gave the two Trians to Marie-Antoinette. The Petit Trianon was her favorite residence and is closely associated with her memory. At the time of the Revolution, the Petit Trianon was entirely denuded of furniture, part was sold, and the best was reserved for the Museum of the Louvre.

It is a graceful neo-classical villa, two stories over a basement and tetrastyle Corinthian porticos. The "Swiss Village," the "Dairy" and the "Temple of Love," still stand in the Park.

ART AND ARCHAEOLOGY



From the painting by Anton von Werner

The Proclamation of the German Empire.

The most triumphant day in the history of the Hohenzollerns (January 18, 1871), when William I of Prussia was proclaimed German Emperor in the Hall of Mirrors (see cover) of the historic palace of the French Kings at Versailles.

the sovereign to his capitol, where the failure of the summer crops had sent bread up to famine prices.

The principal façade of the palace faces the garden and park. It has a total length of nearly a quarter of a mile.

After the downfall of the monarchy, the Directory proposed to cut up Versailles into small building lots, but happily this project was not carried out. Napoleon spent seven million francs on the buildings and parks, restoring their

pristine beauty. Louis Philippe did even more, turning the palace into a Museum which should perpetuate the memory of all the glories of France from the earliest times down to his own day.

During the Franco-Prussian War of 1870, the Prussian army established its headquarters at Versailles, taking every precaution to preserve the superb building from damage. It was here that King William was proclaimed German Emperor, January 18, 1871. For the next three years the Chamber of

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Deputies held their sittings in its Sculpture Gallery. From 1871-1879 the National Assembly first and afterward the Senate met in the theatre of the palace of Versailles.

Three important treaties were signed at Versailles: 1. The treaty of Genoa, obtained by the Doge who came in person to Versailles to entreat Louis XIV to spare his city, which was being bombarded by the French fleet. 2. The Treaty of 1756 with Austria, brought about by a letter from Maria Theresa to Madame de Pompadour. 3. The Treaty of 1783 which conceded the independence of the United States of America.

The various rooms and apartments of the palace are filled with paintings, sculptures and bas-reliefs suggesting historical associations with the picturesque seventeenth and eighteenth centuries. The Chapel first attracts attention with its wonderful ceiling and decorations, beyond which are the long gallery called the Gallery of the History of France and the Gallery of Tombs, with its casts of celebrated monuments. The most celebrated apartment of the palace is the magnificent Hall of Mirrors (see cover) where seventeen windows command an entrancing view of the gardens. Opposite each window is an enormous mirror reflecting the splendors of the stately room. This is the great assembly hall in which events of state are held, and will doubtless be used for the final ceremonies of the peace conference. The room is 242 feet long and 33 feet wide and measures 43

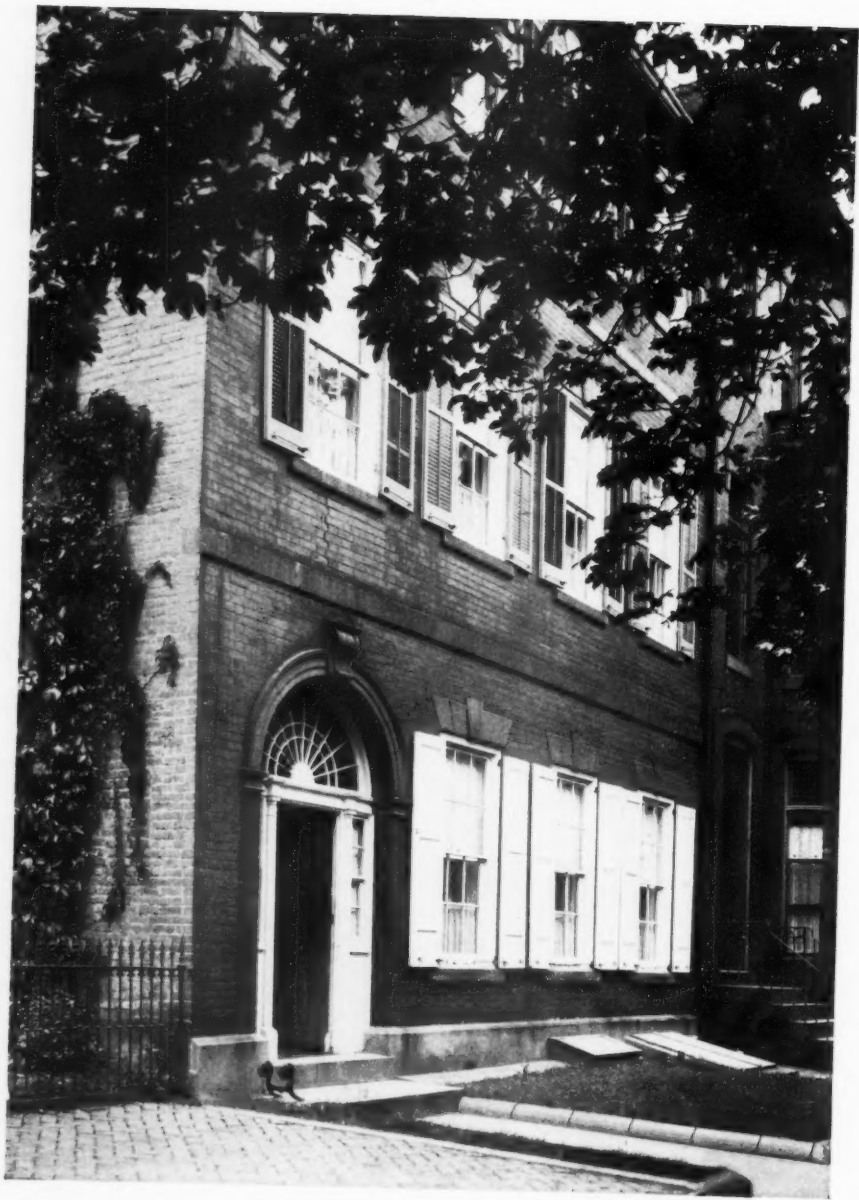
feet from floor to ceiling. In this room King William was in 1871 crowned German Emperor, and the scene of France's humiliation will now be the scene of her triumph, and of Germany's ignominy and defeat.

The Grand Trianon bears resemblance to an Italian palace and consists of but one story. It was built by order of Louis XIV as the residence of Madame de Maintenon and was a favorite abode of Napoleon and Josephine. This also has its Hall of Mirrors and abounds in works of art.

The Petit Trianon was built by Louis XV for Madame du Barry. Marie Antoinette occupied it as her residence and she and the ladies of her Court played at shepherdesses and dairy maids in its gaily decorated rooms.

As the representatives of twentieth century democracy invade the precincts of the old French monarchy the ghosts of gallant gentlemen and powdered ladies of bygone ages will doubtless look down upon them and reflect on the vicissitudes of human fortune. *Sic transit Gloria Mundi.*

Just as the tragic events of 1870 brought about the end of French imperialism and ushered in the glorious half-century of French democracy culminating in her victories in the recent war, and her preëminence at the peace table, may not the collapse of German materialism and the downfall of the Hohenzollerns in 1918, presage the dawn of a new era in Germany, in which the ideals of democracy will prevail?



Home of the Arts Club of Washington

CURRENT NOTES AND NEWS

Home of the Arts Club of Washington

AN OLD mansion, 2017 I Street, second only in historic interest to the Octagon, is now the permanent home of the Arts Club of Washington, having been occupied by the Club since its organization and purchased during the year just past. As the Octagon is famous for having been occupied by President Madison after the burning of the White House by the British in August, 1814, so the Arts Club house is associated with the name of President Monroe, who lived here while Secretary of State and later Secretary of War during Madison's term; it was the Executive Mansion for a few months after Monroe's inauguration as fifth president of the United States in March, 1817. Monroe did not take up his residence in the White House until September, 1817, which had been renovated by Hoban and painted a dazzling white after its partial destruction by the British.

Just as the Octagon has become the home of the arts through its purchase by the American Institute of Architects, who have invited The Archaeological Institute of America, The American Federation of Arts and The American Academy in Rome to have their national offices in the building, so this old Monroe mansion, with its many historic traditions, is now dedicated to the Arts and the Muses through its ownership by the Arts Club.

The facade of the house "attracts attention by its unusual width and simple lines, its beautiful lunette-topped doorway with its tiny shuttered sidelights, and its generally hospitable air," and the interior is equally attractive with its spacious rooms, its elaborately decorated mantels and the broad mahogany railed staircase. The furnishings of the house are in keeping with its traditions and its present uses, and the visitor is impressed with his artistic surroundings. During the summer months the garden is used for dinners and dramatic entertainments and plans are on foot to erect an open air theatre as soon as funds permit.

The Arts Club, with nearly five hundred members, is now an important factor in the artistic and social life of Washington. Its Club dinners, its Fortnightly Salon, its frequent musicales, exhibitions and entertainments, with its genial atmosphere of hospitality and devotion to the beautiful in all its manifestations, makes membership most desirable.

The Board of Governors have recently voted to send ART AND ARCHAEOLOGY to all new members elected since January 1st, 1919, and after the war tax on club membership is removed, it is hoped the privilege may be extended to all its members.

Proposed Roosevelt Memorial "Museum of History and Arts"

REPRESENTATIVE Hicks of New York has introduced in the House a bill proposing as a memorial to former President Roosevelt, the erection of a "Museum of History and Arts" to cost not more than \$5,000,000. The bill directs that the memorial building should be built on the Mall between Seventh and Tenth Streets, Northwest. It would be of granite, erected by regents of

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the Smithsonian Institution after approval by the National Commission of Fine Arts. The Smithsonian regents would have charge of the building when completed. The proposal has been warmly endorsed by Dr. Walcott, secretary of the Smithsonian Institution.

Such a memorial would contain the vast collections, already in the National Museum, of relics and mementoes. These concern not only celebrated warriors and statesmen and important military incidents, but also scientists and inventors and the epoch-making discoveries and inventions produced by their genius, which have advanced the cause of civilization and added lustre to our national fame. The great collection relating to the world war now being gathered, would also be installed within its walls.

It would house the National Gallery of Art, in the development of which President Roosevelt took an effective and timely interest. The collections of the National Gallery, now approximately \$1,000,000 in value, will rapidly grow, as soon as its adequate installation is insured.

Exhibits relating to arts and industries would be shown. The Museum would serve to stimulate the historian, artist, designer, manufacturer and artisan, and bring to the American people an appreciation of the extent and character of their historical and artistic development and would be a more powerful and practical influence for good than any other form of memorial to Roosevelt.

Washington Post.

The Lincoln Statue for London

READERS of ART AND ARCHAEOLOGY will welcome the final decision regarding the Lincoln statue for London, which has long been a subject of animated and feeling discussion.

The copy of the Saint-Gaudens statue in Lincoln Park, is the one selected to be erected in the Canning enclosure in Westminster.

Dr. Nicholas Murray Butler, who was appointed Chairman of the American Committee, which was composed of Elihu Root, J. P. Morgan, Henry White, and Howard Russell Butler, submitted a report to Mr. Herbert Adams, President of the Academy, in which it was stated by Lord Waredale, who is Executive Chairman of the British Peace Centenary Committee, that the Commission of Works in London, had officially announced that "Saint-Gaudens' statue was the most suitable for erection in the chosen site."

This closes a rather embarrassing and somewhat long and unnecessary contention. The George Grey Barnard figure of Lincoln, a gift to London by Mr. and Mrs. Charles P. Taft, was generally conceded unsuitable. It will doubtless be accepted by some other English city, possible Manchester.

The letter of Mr. Robert Lincoln, son of the President, to President Taft, was an important factor in the final choice. An amusing feature of the communication was his quotation from Mr. Barnard who said that "he had scorned many existing photographs in modelling the President's likeness, preferring to take as a model a man who was born on a farm fifteen miles from where Lincoln was born, about forty years of age, who had been splitting rails all his life."

A curious and somewhat unusual method to approach portraiture, and the

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result was what might have been expected, a grotesque and painful statue, lacking the dignity and greatness due so magnificent a character as our greatest President.

H. W.

The American School in Jerusalem

The Executive Committee of the School of Oriental Studies in Jerusalem took very important action at its meeting in New York in Christmas Week. It decided, with the approval of the Managing Committee to reopen the School in 1919. Prof. William H. Worrell, of Hartford Theological Seminary, was elected Director for 1919-20. Dr. Worrell, who has had extensive acquaintance with the Mohammedan Orient, is a noted linguist and has been occupied in his chair with the training of missionaries in linguistics. The Committee is peculiarly gratified in securing a scholar of such fitness. Also Prof. A. T. Clay, of Yale, the noted Assyriologist and archaeologist, and one of the editors of ART AND ARCHAEOLOGY, will go out as head of the proposed School of Mesopotamian Archaeology and will be attached for part of the time to the School in Jerusalem. It is hoped that these gentlemen will be able to go to their post in the early summer. Their names will draw both students and general attention to the School. In the meantime they will have much to do in settling the legal and practical status of the School, in starting building operations, and in general working out the future of the School, which appears very bright. The Committee at home must now devote itself to raising money for the School so as to set it on an adequate foundation, and they hope to be able to reach the many people who should be interested in Jerusalem and its art and archaeology. It may be of interest to add that Consul O. A. Glazebrook of Jerusalem, who greatly distinguished himself in the representation of his country in that city during the first years of the War, is going back to his post early in 1919. The chairman of the Committee is Prof. James A. Montgomery, 6806 Greene St., Germantown, Philadelphia, and the secretary-treasurer is Prof. George A. Barton, Bryn Mawr, Pa. These gentlemen will be very glad to give any information upon the aims and needs of the School.

Art at the Peace Table

The N. Y. Tribune through and by a long and interesting article by Royal Cortissoz, calls attention to the assets upon which Germany could draw if she were compelled to pay part of her indemnity in works of art, and says editorially: "Rapidly surveying the great galleries at Berlin, Munich and Dresden,—and properly including Vienna,—Mr. Cortissoz estimates the paintings and other treasures available at \$1,000,000,000, asserting that this would be a conservative valuation of the works desirable for distribution among the Allies. Whether the idea of thus reimbursing the world's artistic losses, an idea steadily advocated in the Tribune since the war broke out, be formally adopted at the peace conference or not depends upon the extent to which the powers carry out their purpose of imposing not simply financial reparation but moral punishment. If Germany is truly to be taught to repent, then requisitions upon her art galleries, should come first among the penalties inflicted. It is our own conviction that nothing could be more efficacious if she is to be really disciplined.

American Art News

BOOK CRITIQUES

A Classical Dictionary of Greek and Roman Antiquities, Biography, Geography and Mythology. By H. B. Walters. With 580 illustrations. Cambridge, at the University Press, 1916. New York: G. P. Putnam's Sons. Pp.x+1103. \$6.50.

There are many useful dictionaries of classical antiquities in French, German, Italian and English. The best is that of Daremberg et Saglio which Professor Pottier of the Louvre completed during war times, showing the remarkable power of the French to continue their scientific studies in the midst of most trying circumstances and demonstrating further that the Germans no longer have a monopoly of the best classical dictionaries and encyclopaedias. The present English work is not meant to be exhaustive like the great French volumes but is an excellent abridged treatment of the entire field in a small compass. It covers a very wide range of subjects, is well printed and has many illustrations.

For a book covering such a vast range this dictionary, in spite of error in detail, is very satisfactory and highly to be commended.

D. M. R.

The Philosophy of Painting. A Study of the Development of the Art from Prehistoric to Modern Times. By Dr. Ralcy Husted Bell. New York and London, G. P. Putnam's Sons, 1916. Pp. viii+238. \$1.25.

This is an interesting and brief account of the history of painting from the very earliest times down to the modern age. It is not a catalogue of painting nor is it a history of painting in the usual sense of the word. Many names are omitted and there are no illustrations or bibliography. It is, however, a rather readable history of the different styles and of the philosophical ideas which gave rise to the different schools. Some good theories are put forward as for example that an ugly motif has no birthright and no excuse for being, and that painting should be as careful of the sensible proprieties as is society.

After the introductory chapters on Art, Painting, A Theory of Painting, The Origin, of Painting, come chapters on Prehistoric Painting, Early Painting.—1. Egyptian, 2. Etruscan, 3. Greek, The Roman Period, Early Christian Painting, The Gothic, Italian Mas-

ters, Renaissance, Painting in the North, Cis-Rhenish Painting, Painting in France, Painting in Spain, Landscape Painting, Tonalism and Tonalists, Modern Painting, The Secret of Stained Glass, The Secret of the Old Masters, and Ideals.

D. M. R.

Joseph Pennell's Pictures of War Work in America. Reproductions of a series of Munition Works made by him with the permission and authority of the United States Government; with notes and an introduction by the author. Philadelphia and London; J. B. Lippincott, Co., 1918. \$1.50.

Thirty-six free, vigorous drawings; telling us, more forcefully than words or photograph, the story of one phase of the nation's war activities. Neither the artist's introduction, nor the clever notes accompanying each drawing, are needed to tell us that Mr. Pennell is first and foremost interested in the "Wonder of Work." The drawings breathe of work;—the work of great splendid machines—machines of uncanny intelligence, that, though conceived in the brain of man, and directed by his hand, appear to follow no law but that of joy in the doing. There is a directness of execution in these drawings, a vigor of technic, a bigness of conception, a clearness of purpose, and a mastery of composition, which amply justifies our expectations. Mr. Pennell has not lost one ounce of ardour in the pursuit of his theme, nor has he for one moment lost sight of the bigness of the trail he is following: the high standard of craftsmanship is sustained to the end.

Details are superfluous; in their big interpretation of life, movement, strength, relation, mechanism, we do not look for photographic minutiae. No mechanic could build the engines, forge the guns, or turn the shafts by aid of these drawings, yet every man must feel the spirit of the work.

The glory and strength and nobility of mechanical work raised to the highest level, is what Mr. Pennell has given us. Each object breathes, rather than tells us, the part it occupies in the doing of the whole. Unhesitating strokes convey to us the impression of cranes, chains, blocks, gears, and steam-hammers, which a mighty though unseen order is using to lift and move, to forge and turn, to

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build and to create giants which shall crush and pound and force their way to final and complete victory.

E. H. WUERPEL.

The Meaning of Architecture: An Essay in Constructive Criticism. By Irving K. Pond. Boston, Marshall Jones Company, Pp. 226.

As Henry James's "A Little Tour in France" has been called a little tour in Henry James's inside, the work in hand entitled "The Meaning of Architecture" expresses in reality, rather, the meaning of architecture to Mr. Irving K. Pond, or the meaning of Mr. Pond's own architecture. In it we find a thoughtful and idealistic creative artist projecting into the past his own physical and moral reactions, and thus deriving a historical sanction for an essentially modern artistic theory and closely personal application. The underlying theory is an original variant of the physiological aesthetics of Lipps and others, in which the beholder finds in the object a personification of his own muscular tensions, and an abstract symbolization of human ideals such as cooperation, compulsion, aristocracy or democracy. To justify these allegories by the styles of the past requires many sharp wrenches of historical fact, and a simplification of the fulness of phenomena which is often subjective and arbitrary. To concrete criticisms of the work of the present—the empty eclecticism and structural sham of much of it—we may readily agree, without believing that the sole way of salvation lies in the precise direction indicated by Mr. Pond. When it becomes a question of personal creative effort, however, arbitrariness ceases to be a drawback, and there can be no question that Mr. Pond's analyses and symbols have led to novel and interesting results in his own designs, of which the book presents a number which are very suggestive. Drawings in line and color by the author excellently bring out his ideas, and their harmony with the typography lend the book an unusual artistic unity.

F. K.

A History of Ornament. Ancient and Mediaeval. By A. D. F. Hamlin. Pp. XXIV+406. 399 figures and 22 plates. New York: The Century Co., 1916. \$3.00.

This is the first systematic history of ornament in English, treating the various styles which have marked the growth and progress

of decorative art. This volume covers primitive, Egyptian, Assyrian, Phrygian, Persian, Pre-Hellenic, Greek, Etruscan, Roman, Pompeian, Christian, Byzantine, Romanesque, and Gothic ornament, leaving the styles of the Renaissance, of modern times and of the Orient for a second volume. The book is excellent and fulfills its purpose as a practical textbook of the subject, though many subjects such as the early imperial naturalistic reliefs of Rome and the decorative motives in Gothic frescoes are neglected. Professor Hamlin, who is well-known as a great authority on the History of Architecture, has here done for the ornament-forms of by-gone times what historians of architecture have done for architecture. He has given us a very interesting and fairly accurate account of the subject in a limited space at a reasonable price with countless good illustrations, many from his own drawings, and many colored. Anyone who wants to pursue his studies further will be helped by the good bibliographies at the end of the chapters.

D. M. R.

A History of Art. By William Goodyear. New York and Chicago, The A. S. Barnes Company, 1917. Pp. XVII+394.

This is the twenty-second edition as the title page calls it, or the twenty-third edition as the preface calls it, of a history of art by a very well-known scholar and writer, which has proved very useful ever since its first appearance thirty years ago. The book has been revised as to details.

Goodyear's book is as good as any of the reissues of old histories of art and will still prove very useful as a compact and rather fully illustrated history of the whole field of architecture, sculpture, painting, and even music down to modern times. But we need a general history of art written entirely anew with modern illustrations and with thoroughly up-to-date information.

D. M. R.

A Gold Treasure of the Late Roman Period. By Walter Dennison. New York, The Macmillan Co., 1918. With 54 plates and 57 illustrations in the text. \$2.50. (University of Michigan Studies. Humanistic Series. Vol. XII, part II, Pp. 89-175.

This was the last work (published after his death) of Professor Dennison, who had been fellow and later annual professor in the American School at Rome, who was a coun-

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cillor and valued member of the Archaeological Institute and a frequent contributor to its publications. This volume, which contains at the end an *In Memoriam* and photograph of the author, bears added testimony to his thorough scholarship and breadth of archaeological and classical knowledge and is a real contribution to our meagre acquaintance with the jeweller's art of the late Roman period. The text is accurate and full and the numerous illustrations are beautifully reproduced.

The volume gives a description of thirty-six objects belonging to a gold treasure found in Egypt which came in 1909 into the hands of a well-known antiquary of Cairo. Nine of these objects were purchased by Mr. Freer of Detroit and will ultimately be transferred to the Smithsonian Institution in Washington where they will be placed in the gallery to be erected by Mr. Freer. They consist of two amulets, two earrings, one large and three small medallions, and a portrait statuette of rock-crystal, which is not yet identified. Six other objects are in Berlin; ten others including a pectoral, necklaces, earrings and bracelets were purchased by Mr. Morgan and are now exhibited in the Metropolitan Museum; and six others are in the British Museum. One of the medallions, set in a beautiful frame, has on the obverse the scene of the annunciation, and on the reverse the miracle at the marriage in Cana. Some of the medallions have Greek inscriptions repeating verses of the Bible such as Psalms 91.11; Matth. 1.23. The objects are of interest not only to the Biblical student and the Roman and Byzantine historian and archaeologist but to all lovers of beauty. Sapphires, pearls, emeralds and other jewels ornament the gold and make these objects genuine treasures of Byzantine jewellery.

D. M. R.

James Ward, History and Methods of Ancient and Modern Painting. E. P. Dutton, New York, 1917.

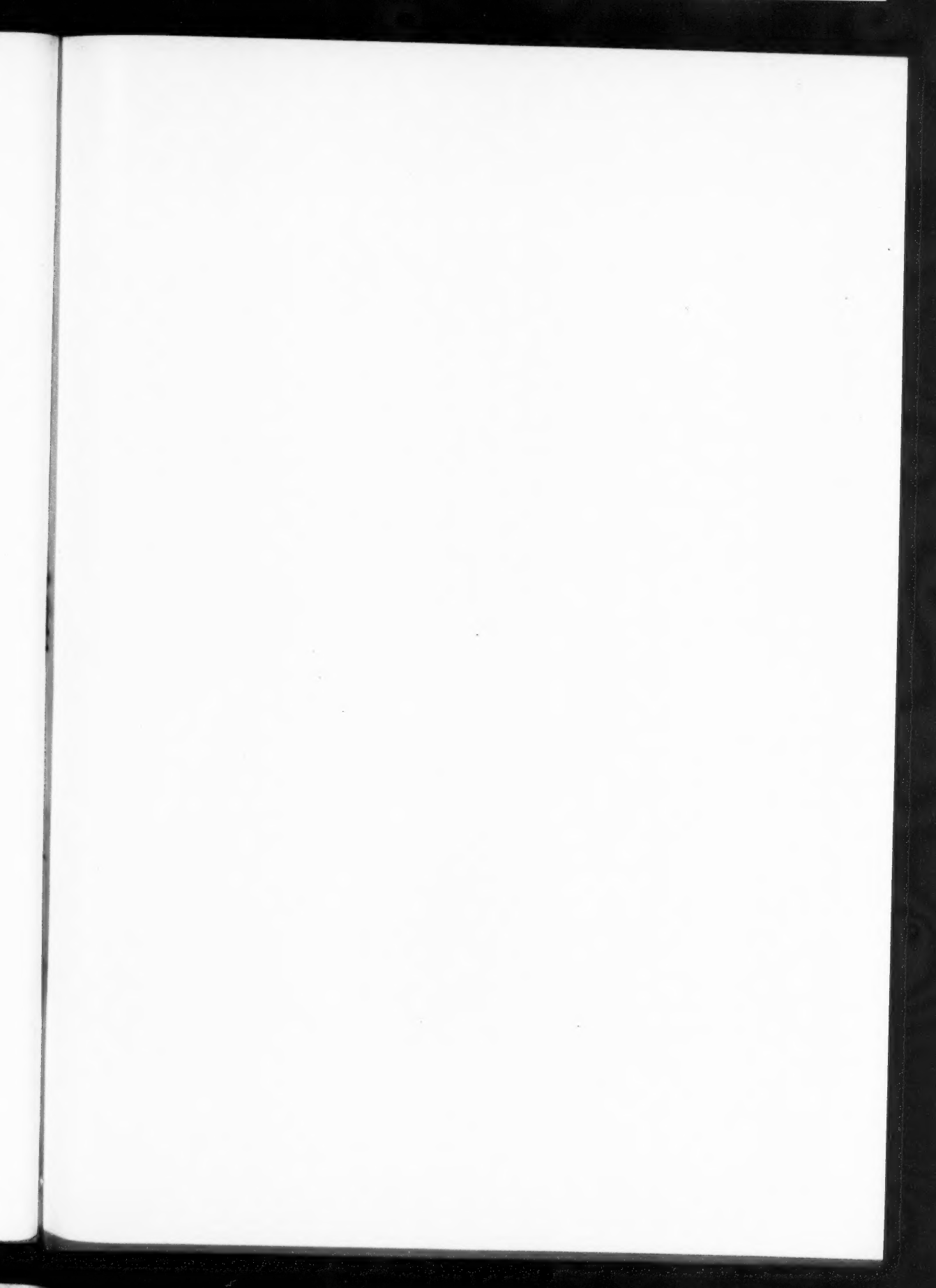
This book, whose rather loose arrangement and random style suggest that it is the outcome of a series of lectures delivered before art school classes, is a readable, though not entirely authoritative, account of the history of painting from ancient Egyptian times to about the close of the fifteenth century, with

a third volume promised on the painting of the sixteenth and seventeenth centuries.

The general aim of the book, in undertaking an account of the history of painting primarily from the point of view of technical procedure, is altogether admirable, for we are getting to recognize more and more that the fundamental factor in the beauty of a painting lies in the justness of relation between the general conception and mode of expression on the one hand, and the technical handling on the other. The technique of fresco painting in the fourteenth and fifteenth centuries for example, is intimately connected with the general decorative aim of the wall paintings; and the abstract treatment in the manner of relief, as well as the general style of composition, is determined in no small degree by the strict and methodical procedure required in the process of *buon fresco*. One might wish, however, that the author had kept to this point of view a little more consistently throughout the book, for in many places, in the second volume especially, the book becomes a mere series of brief biographies of the artists mentioned, while, in the first volume, there are several chapters dealing very exclusively, though not exhaustively, with technical matters, one rather long chapter being devoted to a description of the nature and composition of artist's pigments. In connection with the discussion of vehicles and media, it is at the same time rather surprising to find no mention of Laurie's or Berger's investigations concerning the media used by the Van Eycks, with which our author's account is at some variance. On matters of attribution also the author frequently differs from modern authorities, for example, the Coronation of the Virgin, from Città di Castello, which Mr. Berenson attributes in part to Granacci, is shown in an illustration as a work by Filippo Lippi, who must have been dead some years before this work could have been painted.

The book may prove useful, however, for persons who wish to know something about technical processes and the general history of painting, without caring too much for all the contributions of modern criticism and research; and much that is suggestive may be found in the occasional discussions of general principles.

A. P.



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